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Second Part of the Chiesa Collection Finer Than First

Works by Orcagna, Antonello da Messina, Bernardino dei Conti, Lippi, Daddi, Lotto and Correggio of Rare Quality

Comparison between the first part of the Chiesa Collection, which was sold in November of last year, and of the second, which is to be sold at the American Art Association on April 16th, would seem to indicate that the Chiesas, father and son, had shown a greater appreciation of Italian art than of Flemish in the formation of their collection. This second part, with the exception of a "Pieta" given to the Avignon School and a "Holy Family in a Landscape" by Roger van der Weyden, is formed entirely of Italian paintings of the XIVth, XVth and XVIth centuries.

Although it would be an almost impossible task, without having all of the paintings in both groups available for study, to make more than an approximate estimate of the relative quality of the two, memory of the first and an opportunity to see the second part, combine to give the impression of a higher average in the latter. The collection which will presently be on view is immeasurably increased in importance by the inclusion of at least three works of first rank, and several others of exceptional merit. Among these are four which were catalogued by the Italian Government as works of national importance. It is said that these works, as well as the collection as a whole, have been brought to America for dispersal only after long and difficult negotiations.

Unquestionably the greatest work in the collection, from points of view of both esthetic and historic interest, is the Orcagna triptych, reproduced in THE ART NEWS SUPPLEMENT in January. It represents the Italian XIVth century at its best, and it is doubtful if there is in America any other example of the period as fine. Not only is the central portion, representing John the Baptist standing on the body of Herod, a work of tremendous force, but the small panels also, which form the wings and base of the triptych, are of amazing quality. There are eleven of these, each illustrating a scene from the life of John. Any one of the panels would be rated a masterpiece; seen together as a frame for the great central figure, they form in themselves a fine art collection. The triptych is a work exceedingly rare if not unique in artistic value; if, when it comes up for sale, it is not purchased by a private collector it will be interesting to see which of the museums outside New York buys it.

Next in interest to the Orcagna, and of a quality as fine, is the portrait of a Sicilian Patrician in ecclesiastical costume by Antonello da Messina, which we illustrate this week. The panel is small, 16 by 13 inches, but the great vigor of the head creates an almost monumental impression. The structure of the head is splendidly felt and superbly rendered. The votive model of a church, held in an unseen hand, although it may well have been the original reason for the picture, adds little to its beauty and seems to have been painted with a less sure touch than that which distinguishes the head.

Another fine portrait, and one of the superlative pictures in the collection, is that of a man by Bernardino dei Conti. The young man is shown at half length in an interior. It differs widely from the Antonello for, although the interest is still centered on the face, and particularly on the brilliant eyes, the hair and costume, the one visible hand and the accessories of the interior are all given

(Continued on page 2)



PORTRAIT OF A SICILIAN PATRICIAN

By ANTONELLO DA MESSINA

Included in Part II of the Chiesa Sale at the American Art Association

AMERICAN SCHOOL TO EXCAVATE AGORA

Many universities, rich men and great foundations have been asked to aid the American School for Classical Studies at Athens in excavating the ancient Agora or market place of Athens, which, according to a cable message from Athens, has been agreed upon between the American School and officials of the Greek Government.

The plan calls for the greatest archeological enterprise in the history of the world, involving the exploitation of the seat of the great civilization of the classic world. It contemplates the work of thousands of laborers for several decades under the direction of American scholars and archeologists. The site of scores of ancient temples, of which no vestige remains above the earth, will be dug up. The whole area was at one time, according to the accounts of ancient writers, one vast museum of classic art, most of which, however, was located by conquerors and Roman Emperors.

While it would be considered a lucky accident to find a piece like the Hermes of Praxiteles, which was excavated by

(Continued on page 3)

LEVERHULME SALES FOR LONDON

LONDON—The sales in New York having been concluded, it is now announced that further portions of the Art Collections of the late Viscount Leverhulme, from Lews Castle, Stornoway, and the Lancashire Properties will be offered by auction in London during June.

The dispersal will be conducted by Messrs. Knight, Frank & Rutley in the Hanover Square Galleries, commencing on June 3rd and 4th, with rare examples of the cabinet work of William Kent, Chippendale, Sheraton, Hepplewhite and the Brothers Adam; tapestries, etc., to be followed on June 10th and 11th by the Old English Furniture, Nankin Porcelain, Oak Paneling. On June 15th, 16th and 18th, the collection of paintings, drawings, etchings, engravings, will be offered, and on June 24th and 25th old Flemish, Jacobean and XVIIIth century furniture, chimney pieces, rare tapestries and porcelain will come under the hammer.

BACHSTITZ CONTRACTS TO REPURCHASE ART

Walter Bachstitz, president of the firm of Bachstitz, Inc., has recently announced that his firm will give to every client a guarantee to buy back after a year, at the same price, anything bought in their galleries. As a further service to the patrons of the Bachstitz galleries, their experts will, without charge, pass upon the value and quality of anything bought by their patrons anywhere.

In making the announcement of the opening of his galleries in New York at the Ritz-Carlton and of the new policies, Mr. Bachstitz said:

"While American art patrons have often had unfortunate experiences, I want to make it an impossibility for those who care to come to my galleries to make a dubious or valueless purchase.

"Furthermore, our experts will go into the history of any object bought, and will, where possible, interest clients in the literature of art of the period so that in time they may recognize for themselves the works of masters as well as the technique and quality."

Western Museums Take Cleveland For Their Model

Installation Among the Most Modern. Collections Growing Slowly. Purchases Wisely Restricted to Objects of First Importance

By GUY EGLINGTON

Visiting a museum such as Cleveland, it is most difficult to realize just how young it is. Slight as they are, some of the collections wear almost an air of completion. Yet the building has only been open a scant ten years.

It may be admitted from the outset that this appearance of completion is largely an illusion, but it is no less the result of an exceedingly clever policy. By ruthlessly restricting purchases to objects of the first importance, an impression of richness is gained that is often lacking in museums of far older date, and of greater wealth. Cleveland is the most perfect justification of my contention that a single supreme work of art more satisfactorily represents its period than a whole gallery of lesser works.

The individual collections of Cleveland admirably bear out this contention. Take, for example, the collection of Italian paintings acquired through bequest and contrast its neighbor, the so-called department of decorative art, that has been built up piece by piece within the last few years. In the first, a matter of sixty odd paintings (I have only my memory to guide me as to numbers), mainly the gift of Mrs. Liberty E. Holden, cover the history of Italian paintings from the XIVth to the XVIth century. In the second, a far smaller number of objects are drawn from a field that is vastly wider, Romanesque and Gothic sculpture in all their phases, ivories, enamels, miniatures, from the XIIIth to the XVth century. Yet the sheer numbers of the first give a picture of Italian painting that cannot be said to attain completion in any one of its parts, that is furthermore in its sum the faintest reflection of the art it should mirror, whilst the slightness of the second, that can spare to an entire art but one or two examples, achieves with those chosen pieces, something that approaches almost finality. After the XIIIth century champlevé enamel cross which J. H. Wade presented to the Museum three years ago, what more remains to be said of enamel? What more of Byzantine iconography after the Stroganoff ivory?

The department of decorative art boasts in truth the finest collection that Cleveland possesses, a collection that is, in point of quality, one of the finest in America. Besides the Stroganoff ivory which was reproduced in these pages some weeks ago, are three other pieces each of which represents one phase of the art at its highest development. From the second flowering of Byzantine art in the XIth and XIIth centuries is an ivory casket, with rosette border, the panels of which represent the story of Adam and Eve. From Germany of the same date are three plaques of walrus ivory with figures of Christ and the apostles seated. From XIVth century France a small tabernacle with figures of the Madonna and two acolytes with candles, an angel leaning out of Heaven to place a crown on her head. Each of these pieces is a perfect example of its own separate phase. The casket bears unmistakable traces of the naturalism which battled with the pure Byzantine tradition and found its logical successors in the miniaturists of the French XIIIth century. The German plaques, on the other hand, grow directly out of the Romanesque architectural sculpture, itself the successor of an earlier tradition. The French tabernacle, finally, suave and gracious, is no less a reflection, if conceived more in the spirit of a miniaturist, of Gothic sculpture at

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CLEVELAND MODEL FOR OTHER MUSEUMS

(Continued from page 1)

its flowering point. It is amazing that
four small ivories can so perfectly sum
up an epoch, revealing implications far
outside their own scope.

Of sculpture proper, which is shown in
the same gallery, there is perhaps nothing
which so perfectly typifies the weight and
power of the XIth and early XIIth cen-
turies as the German ivory plaques which
I mentioned above. These, no more than
an inch or so in width, have the grandeur
of monumental sculpture. The apostles,
seated in a long row to either side of the
enthroned Christ, survey the world as
from the upper gallery of a cathedral
façade, and it is no exaggeration to say
that, to duplicate the astonishing effect of
majesty that they produce, one would be
forced to acquire such a façade, or por-
tions thereof. These seem to me to rank
with the five life-size romanesque figures
which Mr. Maitland Griggs presented last
fall to Yale as among the most important
examples of the romanesque in this coun-
try. Another aspect of the romanesque
in its later phase is represented by the
figure of an apostle, somewhat under
life size, which suggests the school of
Chartres.

Of less modest dimension are the exam-
ples of the XIVth century sculpture. An
heroic Madonna, over seven feet in height,
in wood, polychromed and gilt, repre-
sents the Gothic strain. Two angels in
marble, from the tomb of some notable,
the classical. All three are of Pisan
derivation, if not of Pisan workmanship,
the first retaining still strong traces of
French influence in the spiral turn of the
Madonna's body, that grew out of the
exigencies of sculpture in ivory, the sec-
ond closer in spirit to the tradition of the
elder Pisano. Two heads by Michel Co-
lombe show the persistence of the same
tradition in XVIth century France.

The small group of miniatures cannot
yet claim the same completeness. Notably
unrepresented are the Byzantine era, whether
of Byzantium itself or of its out-
posts in Western Europe, and the early
French and Flemish schools. It is only
when we get to XIVth century Italy and
XVth century France that the same high
level is attained. And here again one is
struck with astonishment at the disparity
between size and implication. The little
Siense miniature from the first half of
the XIVth century more perfectly evokes
the art of the Quattrocento in Siena than
does anything in the Holden collection,
whilst the Bolognese Crucifixion from the
second half of the same century presents
the tradition of Giotto and that of the
Ile de France perfectly wedded. The
French miniature from the end of the
XVth shows the northern tradition in its
ultimate refinement.

In the field of enamel there is only so
far as I can remember, the cross in
champlevé of Limoges workmanship and
dated about 1200. But this is of such
superb quality as to need no partner.
Not only does it sum up in itself the
qualities of the art of enamel at their
highest development, but the details, above
all the head and shoulders of the Virgin
at the left, and the two angels in the
upper arm, go far to make up for the
absence of any Byzantine or XIIIth cen-
tury Italian painting or mosaic of the
first importance. In the angels' heads
is not a little of that contained power
which Cimabue possessed a supreme de-
gree. The wings hold not a little of his
ineffable graciousness.

The other departments are, in com-
parison with the department of decorative
arts, till in their infancy. Of the Italian
Gallery I have already spoken. Delight-
ful as are many of the paintings in the
Holden Collection, I can think of only
one, the Moroni, "Double Portrait" which
can fairly be called of the first quality.
Judged by the highest standard, even the
Botticini fails. Its charming landscape
is alone worthy of the master. The more
modern schools are in like case. Here
one may mention a Delacroix landscape
which appears to be of early date and of
course the marvelous "Summer" which
represent Puvis de Chavannes at his very
rarest. The American school of
the XIXth century boasts an exceed-
ingly fine Homer seascape but here, too,
there are serious gaps. A collection of
early American portraits which was
formed I think by Mr. Park, comes far
nearer attaining that air of finality which
I mentioned as characteristic of the de-
corative art. I only wish that I had a
catalogue of this collection, which ranks

with Worcester as one of the most com-
plete in the country.

In the oriental department a start has
been made. A Kwanyin of the Tang
dynasty and a XVth century Parvati
represent the high point of the Chinese
and Indian collections. In the former,
there is also a Sung, Head of a Bodhis-
attva in wood, a superb example of
Chinese sculpture hesitating on the verge
of decadence. Equally the classical de-
partment shows in its recent acquisitions
that it is after big game. One of the
latest is a fragment of a Vth century
stele, of which one figure is almost com-
plete.

In speaking of the classical department,
one cannot neglect to mention its installa-
tion, which promises in a few years to
provide one of the most delightful
spots in any American museum. The in-
door garden which was one of the inno-
vations that Cleveland has introduced is
now of course familiar from the fact
that all the young museums of the West
are copying it. It is here that the classical
department is situated, and a more per-
fect setting for sculpture can scarcely be
imagined. My only fear is that in time
the department may need more space, and
all but the more intimate pieces may have
to be moved. The entire installation ap-
pears to me admirable and it is no wonder
that other museums are copying. One
point especially delighted me, though it
crushed somewhat my pride. In an ar-
ticle published two years ago, I sug-
gested that all except the most impor-
tant pictures should be kept downstairs in
study rooms, hung on movable screens for
the use of students. The latter part of
the suggestion has not yet been adopted
by Cleveland but they got the screen
notion eight years before I did, and the
storage room could easily be adapted for
such a purpose.

In the field of education, Cleveland
provides an interesting contrast with To-
ledo, both in methods and achievement.
There are, I imagine, far fewer students
at Cleveland and I doubt whether Cleve-
land has as yet attained anything like the
astonishing ascendancy over the children
of the city. But I cannot help thinking
that for the purposes of art the develop-
ment in Cleveland is the healthier. Mrs.
Dunn, who is the head of the School,
showed me some of the children's work,
and I was amazed at its quality. Whether
it be her personality or the method
which she adopts, she appears to have
found the secret of bridging over the
self-conscious years. I was not de-
pressed, as in Toledo, by the spectacle of
cleverness ousting natural, spontaneous
talent. Still at fourteen, many of her
children are doing work as free and
unself-conscious as is natural to a child
of eight. Only with added assurance and
depth. Yet the children here, as else-
where in museums, copy the objects be-
fore them—drawings, prints, sculpture. A
miniature museum has been installed for
them in the basement where they can
work unhindered. But they copy with a
difference. They seem to go to the heart
of the problem. I remember a drawing
after Dürer that was line for line Dürer's
composition, yet curiously wore the air of
an original. And there was a drawing of
a stream that ran behind high cliffs that
I was unable to place. Later, I found the
same stream and cliffs in a Japanese print
upstairs. Line for line, yet the child,
whoever he was, had made it his own.
Another child of about fourteen, made
small paintings, landscapes and seascapes,
out of his imagination. "He will soon be
going on to art school," said Mrs. Dunn.
At which I exclaimed: "But what has he
to learn at art school that he could not
find out for himself?" Mrs. Dunn's face
lit up. "Then you are on my side," she
said.

I cannot find words to express the pro-
found impression which the Cleveland
Art School made on me. It is the only
school of its kind I have ever visited
that seems to be getting some place. For
its directing spirit I have no other word
than genius.

SECOND PART OF CHIESA COLLECTION

(Continued from page 1)

importance. This is one of about ten
known portraits by Bernardino dei Conti.

There are included in the collection two
works by Pietro Lorenzetti, one a small
panel of the Crucifixion, very big in scale,
the other a triptych showing the Madonna
and Child and Saints. This latter is a
splendid example of the XIVth century
Sienese school, and is also one of the
works which was listed as of national
importance by the Italian government.
Four Florentine panels, in the manner of
Masaccio, which probably were decora-
tions on a cassone or other piece of fur-
niture, are also among the fine things in
the collection. The two Filippino Lippi
panels and the pala by Bernardo Daddi
are all works of high quality.

J. L. FORAIN'S WINE BOTTLE OPENED

Effect of Prohibition Seen in Hole
Cut in Painter's "Still Life" in
Carnegie International Show

In Paris there is an irate French artist
who is fuming a thousand imprecations,
causing those who reside next to his atel-
ier to stuff their ears with cotton. Jean
Louis Forain, painter and etcher, known
as the "Balzac of the Brush," "The Wild
Man," "The Bear," and leader of the so-
called "strong arm group" in French art
circles, has been afflicted with a terrible
misfortune.

His masterpiece, "Still Life," valued
at more than \$4,000, was discovered to
be damaged just before it was to be
hung in the French section of the Car-
negie International Exhibition in the
Grand Central Art Galleries. A hole about
two inches in diameter had marred the
painting, depicting a bottle of wine, a
piece of cheese and a dish of fruit.

The officers of the galleries were hor-
rified. This painting they considered to
be one of the most important in the
exhibition. Forain considered it price-
less and had steadfastly refused to sell
it, said the officers.

Homer Saint Gaudens, director of the
Carnegie Institute at Pittsburgh, was no-
tified of the damage. He immediately
cabled Forain: "Your picture damaged.
May we repair it, or may we exhibit not-
withstanding damage?"

An hour later the cable from France
hummed with the reply of the vigorous
old artist.

"I permit no one to touch my painting.
Forain alone can repair that which has
been damaged. Return the painting to
me at once by first steamer."

Mr. Saint Gaudens was worried.
"I'd rather some other picture had been
damaged," he said. "Forain is a very
devil of a man and his anger is terrible to
behold."

Mr. Saint Gaudens left for France
last Saturday. He will try to placate
Forain and then visit various countries in
Europe to arrange for pictures for the
1927 exhibition.

The damaged painting was executed in
1873, and is considered to be a master-
piece. Forain is seventy-four years old
and still retains his vigorous style. He
has gained fame as an etcher, painter and
caricaturist.

NUDE, CHARLESTON IN PARIS SHOW

PARIS.—The nude in art, which for
several years had assumed secondary
place in the recognized salons of France
came into its own in unmistakable
fashion today, when thousands of Paris-
ians attended the vernissage of the So-
ciety of Independent Artists.

Walking through the long, low frame
building wherein the exhibition was
housed, in the outskirts of Paris, one
easily gains the impression that at least
half of the 4,000 pictures on view are the
expression of the "female form divine"
in all of its varied aspects, including the
weird and repulsive. Literally, this is
not an accurate figure; but the fact re-
mains that paintings of undraped women
of all ages, colors and sizes glare at one
from every corner of the salon. Most
of the 2,000 exhibiting artists seemed to
have hit upon woman as the best means
of expressing their art this year.

The modern tendency of fashion to
discard rather than to augment feminine
attire naturally comes in for satire from
the brush of the Paris moderns. One
large painting, prominently placed, shows
a group of young women adorned only
in jewels and calmly gossiping, as if
their attire, or the total lack of it, were
the fashion of the moment.

This so-called "back to the nude"
movement in the present salon has the
effect of overshadowing many interest-
ing and amusing features, notable among
which is a clever use of old stovepipe, tin
cans and kitchen utensils as a means of
sculpture. A debonair "Don Quixote,"
astride a prancing horse, has been fash-
ioned in this manner.

The politicians, especially Premier Bri-
and, come in for humorous treatment by
the painters and sculptors, while the mod-
ern craze for the Charleston, bobbed hair
and boyish styles for women are equally
the subject for amusing treatment.

A number of American artists have
work on display and aside from the
nudes and customary satire there are
many impressive pictures of conventional
subjects.

AMERICAN SCHOOL TO EXCAVATE AGORA

(Continued from page 1)

the Germans at Olympia two generations ago, the area is believed to be rich in damaged statues, temple inscriptions, terra cotta, architectural detail and other important relics.

The Metropolitan Museum of Art will probably reap a harvest of minor classical objects, although finds of the first rank will all remain in Athens. This project is to be undertaken by the American School at Athens at the request of the Greek Government. The Greek Government has for years planned the removal of the present buildings and population from the site, its excavation to a depth of thirty-five feet and the ultimate conversion of the area into a public park and open museum for the exhibition of the treasures of the ancient city. The cost of such an undertaking, however, was recognized to be far beyond the means of the Greek Government. It will run well into the millions of dollars before it is completed. Because of the financial situation and because of the long close friendship between the American School at Athens and the Greek Government, the Americans were asked a year ago to undertake the work.

The only return promised to the Americans was the right of first publication of the materials and inscriptions found, the laws of Greece forbidding antiquities found there to be exported. American and other archeologists have in the past been carrying on excavations in Greece for the sake of the knowledge gained, in spite of the fact that the ownership of everything found remained with the Greek Government. In some cases Greece has waived its right to finds and permitted relics of secondary importance to be exported. In view of the great American money investment in the Athens enterprise it is expected that unusual liberality will be shown by Greece in permitting objects to be taken to America. The agreement, which was announced yesterday, covered this point satisfactorily to the Americans, although its exact terms are not known. In addition to the Metropolitan, other museums which share in the work will probably receive finds of interest.

Before leaving for Greece, Professor Edward Capps said he did not expect the actual work of excavating to begin for another year at least. The agreement between the American School and the Greek officials has to be ratified by the Greek Parliament before it becomes effective. No difficulty is anticipated on this account, since the Greek Government and people have been the proposers of this plan and have eagerly pressed it on the Americans. It is believed, however, that the present property owners in the Agora region, which is near the Acropolis and Areopagus, will not yield up their property without a struggle. When the Greek Government first planned this enterprise, it appraised this property and fixed valuations at which the Government was prepared to take it over. Since then the population of Athens has tripled, because of the refugees from Asia Minor, and the city has become the most prosperous in the Near East, because Turkish policy has driven most of the industries of Asia Minor to Athens. Property values have soared, and the Athenian property owners feel very much aggrieved at being called on today to give up their property at a valuation which was fair five years ago.

The whole area will not be cleared at once. The amount of property which can be handled by the excavators in one or two years will be designated and the present inhabitants compelled to move off to new housing which will be provided. The cost of the property itself is borne by Greece, which retains the title. The American school pays the cost of the excavation only. The value of the modern buildings to be destroyed is upward of \$1,000,000. Many thousands of Athenians will be ordered to move.

"It is impossible to exaggerate the importance of the project," said Professor Capps in describing the plan at the time of the announcement. "It should result in even more important disclosures concerning classical civilization, history and art than resulted from the excavations of Pompeii. I have no doubt that the money for the project will be easily raised in this country. We will begin at once to make surveys, and I hope the actual work of digging can begin by 1927. Only one part of the site has ever been disturbed. When the subway connecting Athens with its port was dug the tunnel was run through a part of the site."

Dr. Capps predicted that a great revival of classical learning would result from the work at Athens, which will call for the services of practically all the trained Greek scholars in America. Special courses will be introduced into Amer-

Pheidian Bronze Found at Pompeii

ROME—Under the direction of Professor Majuri, who is the superintendent of the excavations which are going on continually in Pompeii, many interesting discoveries have been recently made, particularly in the street known as *Via dell'Abbondanza*. Within the last few days, however, a veritable treasure has been brought to light in the shape of a beautiful statue of Greek origin, one of the most precious objects discovered for a long time.

The statue represents a youth, and is life-size. It was almost intact as it emerged from the soil—in which it had been buried above the knees—and still erect on its circular base. Near it were dug up two branches of a candelabrum which evidently belonged to it.

Probably the almost perfect condition of the statue is due to the fact that the unknown proprietor of the house in which it was found, not having yet completed his scheme of decorations, deposited it, together with other artistic objects of minor importance, in the *atrium* of his dwelling while waiting to place it in its final position, and thus it was more or less protected from the rain of ashes. And it is also probable, says Professor Majuri, that this statue with the two branches of the candelabrum was intended to serve as the *lichnosporos*, or light bearer in the summer banquet hall, covered by a pergola and cooled by a fountain.

Some slight restorations are necessary, particularly to the legs which were somewhat damaged by the pressure on them, but when these are carried out, the work of art will present itself in almost its original beauty. The warm bronze patina, touched with gold in some points, adds beauty to the figure which palpitates with life in spite of its centuries of burial.

The statue represents a youth who offers his gift to the divinity with timid grace—it was perhaps a cup or a branch of laurel, for the half open extended hand is now empty—and is full of a singular charm. It belongs without doubt to the cycle of Pheidias art, and is closely allied to the famous Athena of Lemnos to which it bears a remarkable likeness in the form of the face, in the arrangement of the hair and in the spiritual air which pervades the whole. The theory has been advanced that the statue may be identified with Pantarkes, a youth of extraordinary beauty whom tradition records as the victor in a contest between boys in the year 436 B. C. The perfect form of the body, the elastic position of the superbly modeled limbs, the act of making an offering, perhaps of gratitude after his victory, would appear to confirm this supposition.

The office of *lichnosporos* to which the figures was to have been dedicated in the Roman period when it was brought to Pompeii, contrasts agreeably with the perfect harmony and delicacy of gesture, though it was certainly never intended to hold up the heavy bronze candle branches.

This admirable piece of sculpture which will occupy one of the principal places among the bronzes in the Museum of Naples, is a worthy masterpiece of the workers in the statuary in the Vth century B. C. It reveals the spirit and art of the master Pheidias which, in this divine figure of youth, seems to temper with Attic grace the technique of the Peleponnesus school of workers in bronze.

—K. R. S.

ican universities to train students to aid as foremen and supervisors of excavation, while facilities will be afforded for artists and architects to make studies on the spot. The privilege of making copies of all things worth copying will belong to the American school.

The American School for Classical Studies at Athens was founded in 1879 by Professor Charles Eliot Norton, and has since been the training ground of most of the Greek scholars and some of the leading architects of America. All excavation in Greek lands by Americans is under the control of this school.

The work of the school has been assisted in recent years by American philanthropists. John D. Rockefeller, Jr., gave \$100,000 to the school in 1922. The Carnegie Corporation gave a like sum in the same year, and later appropriated, largely through the eager interest of Elihu Root, the sum of \$225,000 to aid the American school in erecting a building to house the great library of Johannes Gennadius, the Greek statesman, who gave his famous collection to the American school. This building, built by the New York firm of Van Pelt & Thompson, is to be dedicated at Athens next month at ceremonies which will be attended by scores of American scholars.

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ANCIENT SIDONIAN ART STAYS AT HOME

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Phoenician Antiquities Is Refused
Dr. Breasted by Syrian Officials

BEIRUT, Syria—Professor James Breasted left here on Mar. 25th on his way to Megiddo to inspect the site of the excavations there, where work will be started on April 20 with a force of 100 to 300 laborers.

Professor Breasted's object in coming to Syria was to visit Sidon and purchase the collection of Dr. George Ford, who has been here forty-five years, for the University of Chicago for \$25,000. It consists of thirty-two sarcophagi, which are said to be those of Phoenician rulers of Sidon in the twelfth and thirteenth centuries before Christ. There are also a lot of bones and other relics, including vases made of the earliest kind of glass. Mrs. Ford has also a fine collection of glass utensils which have been dug up in the neighborhood of ancient Sidon and Tyre and are her own property.

Dr. Breasted decided not to purchase the Ford collection after having a conference with the French High Commission because it could not be taken out of the country.

The French High Commission told Professor Breasted he should have consulted the heads of the antiquities department of Syria and that following the usual custom in the Near East they would permit half the collection to be shipped abroad. Professor Breasted declined the offer and said he would either take the whole collection as it stood or none. It would be of no value to Chicago University, he said, unless intact.

Professor Breasted expressed himself hopefully that the Egyptian Government would allow the building of a museum with money donated by John D. Rockefeller, Jr., and expressed the belief that he would get a permit on the condition of his organizing an international committee to govern it.

He is also in great hopes of finds being made this Summer at Megiddo, which was an Egyptian outpost in 1300 B. C. and for many centuries afterward.

TRACES OF MAYAN ART IN GEORGIA

NASHVILLE, Tenn.—That Georgia and Tennessee aborigines were acquainted with the higher culture of Mexico and Yucatan is the belief expressed by Warren K. Moorhead, Director of the Department of Archaeology at Phillips Academy, Andover, Mass., who has been making investigations in the States. Sculpture engravings of human figures, plumed serpents and other symbols distinctly Mayan in design were found, he said.

The excavations in Georgia were made in the neighborhood of Cartersville. Those in Tennessee are being made at Kingston Springs and at White Bluff. Fifty skeletons, many enclosed in stone boxes and some accompanied by sea-shell drinking cups and thousands of beads, were found in the Cartersville mounds, Mr. Moorhead said.

An engraved shell portraying a human was almost Aztec in design, he said. A monolithic axe, both handle and blade carved from stone, accompanied one body. The findings revealed woven cloth as well as skins.

Traces of feather robes, small decorated pipes and two long flint swords, or maces, also were among the articles removed from the mounds.

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CARNEGIE ANNOUNCES SUMMER COURSES

PITTSBURG.—As a result of the demand that has been developing during the past few years, courses in art, it is announced, are receiving special attention in the plans for the Summer Session this year at the Carnegie Institute of Technology in Pittsburgh. Included in the group of courses to be given from June 28 to August 7 by the Department of Painting and Decoration of the College of Fine Arts, according to the announcement, are charcoal and pastel drawing, water color and oil painting, design, sketching, methods, and history of the arts.

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FLEMISH TAPESTRY, XVIIITH CENTURY, HISTORY OF CONSTANTINE SERIES

Recently stolen from Barton, Price and Willson

NO TRACE FOUND OF STOLEN TAPESTRIES

The theft of three valuable tapestries and the destruction of a number of rare objects of art in the 57th Street shop of Barton, Price and Willson was announced in THE ART NEWS of March 6th. No trace of thief or property has as yet been found.

It is possible that it was the intention of the thief to cut the tapestries and sell them in small pieces for chair coverings, etc., for it would be difficult to dispose of them intact without arousing suspicion. In order that any person to whom the tapestries, either whole or in pieces, may be offered, may be able to identify them, we are publishing this week an illustration of one of the tapestries. Its description, and that of other articles stolen at the same time from Barton, Price and Willson, follows:

1. (Illustrated) Unusual Flemish Renaissance tapestry, early XVIIth century, representing an episode in the history of Constantine the Great. The scene depicts the Battle of Milvin Bridge, between Constantine, the Roman Emperor, and his rival for the empire, Maxentius. At the right the Emperor is seen standing, surrounded by his generals, at the head of his army. They all gaze at the banderole appearing in the sky in the mid-distance, and bearing the Latin inscription "In Hoc Signo Vinces." The tapestry is enclosed in an original border composed of floral scrollings with circular medallions in the center. Size, 12'9" wide by 10' high.

2. Flemish Renaissance tapestry, woven about 1600, representing a landscape scene observed through an arched portico with Renaissance columns. In the foreground are three animals and in the mid-distance a mythological group, showing Diana seated on a throne chariot led by two unicorns, and accompanied by two attendants, one of whom is mounted on a richly caparisoned horse. The tapestry is woven in soft blues, tans and golds. It is enclosed in a narrow border with entwining ribbon effect, but the main border is the portico which serves as a frame for the composition of the tapestry. It is in an excellent state of preservation. Size, 8'2" by 8'4".

3. Red and gold embroidered banner with gold fringe and three red and gold tassels at the bottom. Size, 3'11" by 5'9".

Eight Hesselius Portraits Found

After more than 150 years, during which it hung neglected on the walls of an ancient villa in the little town of Asolo, in Northern Italy, a portrait of Charles Calvert, Provincial Governor of Maryland, is soon to take its place in the State House at Annapolis with other memorials of the State of Maryland.

The portrait is one of eight which recently came into possession of General Lawrason Riggs of Baltimore, who has turned them over to experts in New York for restoration. Six of them are said to be in good state of preservation; two have so blackened and deteriorated that they are beyond recall. The paintings were executed by two Swedish artists, Gustavus Hesselius and his son, Johannes. The portrait of Charles Calvert is said to be the most striking. It shows an aristocrat in the red coat and white wig of the cavalier. That of another man bears a family resemblance to the land-owning Governor. Two of the other portraits are of women and two of children. The seventh and eighth cannot be identified.

The villa in which the portraits hung belonged to a distinguished but impoverished family named Loredan, which has been identified with the tiny Italian village for hundreds of years. None of them knew how the pictures had originally come into their possession, nor did any of them seem to care. They had no knowledge of the persons whose faces had looked out from the tarnished frames for two centuries. In fact, no one ever might have known had not an American artist and his wife gone to Asolo to live in the same house where, eighty years before, the English poet Browning and his wife had made their home. In the course of time the Americans became acquainted with the Loredan family, were invited to the villa and shown the old portraits.

At once the artist was interested. He asked and received permission to examine the pictures, resulting in the discovery of certain markings and inscriptions which indicated that the portraits were those of Charles Calvert and his wife and of Benedict Calvert, his wife and their two children.

They were painted between 1720 and 1750 but no further information concerning them was available.

The artist, however, was not to be diverted. He had the pictures photographed, together with the markings on the frames and backs of the canvases. When he returned to America his wife paid a visit to Baltimore. The photographs and story fired the imagination of some Baltimoreans, among them General Riggs.

So interested was General Riggs that last Summer while in Italy he determined to run up to Asolo, only forty

RARE MARBLE FOR VICTORIA & ALBERT

LONDON.—The Victoria and Albert Museum has acquired from the trustees of Lord St. Oswald, with the aid of generous contributions from the National Art-Collections Fund and from Sir Joseph Duveen, a beautiful and important marble relief of the Virgin and Child and angels by the Florentine sculptor, Agostino di Duccio (born about 1418, died about 1481).

The relief, which was practically unknown to the public until the Exhibition of Italian Sculpture at the Burlington Fine Arts Club in 1912, was apparently bought by Mr. Charles Winn not less than a hundred years ago. The subject has been treated by Agostino several times; two versions in marble are in the Louvre, and two (one of them in stucco dating from 1465-68) at Florence. The present relief is apparently the first of the series, and has been dated as early as 1442-46, though it may more probably be assigned to a rather later period.

The new acquisition is the more welcome in that, rich as its collection is in masterpieces of Italian Renaissance sculpture, the Museum has not hitherto possessed a certain and characteristic work by this very individual master, though the lovely stone sarcophagus with the recumbent figure of Santa Giustina may perhaps be ascribed to him.

MODERN PRINTS FOR BRITISH MUSEUM

LONDON.—The British Museum Trustees have accepted an important gift from the Contemporary Art Society. This is the third donation made by the Society since its foundation to the national collection.

The additions consist of half-a-dozen drawings, which include "Psyche," by Charles Ricketts, A.R.A.; "A Study of the Nude," by Picasso, and a nude study by Rodney Burn, and of a large number of etchings, lithographs, and woodcuts by modern English and foreign artists. Among those whose work is represented are A. Bauer, A. Besnard, E. Blampied, Gordon Craig, Eric Gill, F. L. Griggs, A.R.A., T. Van Hoytema, M. Laurencin, J. and P. Nash, O. Redon, W. Rothenstein, A. W. Seaby, and Y. Urishibara.

The Prints and Drawings Department has also received a presentation from the artist's family of a selection of the works of the late Francis Sydney Unwin, the gift being made in response to a request in his will. It includes two drawings and a number of etchings and lithographs, which were among those shown at the recent memorial exhibition held at St. George's Gallery.

RUBENS, VAN DYCK, CORREGGIO "FINDS"

LONDON.—A picture, supposed to be the combined work of Rubens and Van Dyck, has been found in a house at Richmond.

A letter, which has been pronounced about 150 years old, pasted on the back of the canvas, says the picture, whose title is given as "Time Leading on the Young Artist," was the work of these two masters, and also that "Time" is a portrait of Rubens's father.

Support for the theory is found by comparison with known masterpieces by Rubens and Van Dyck.

A painting attributed to Correggio has been discovered at an antique shop in Parma (Italy).

The picture (says the Central News) represents the Virgin flanked by St. Bernard and Mary Magdalene. Examination confirmed the authenticity of the signature.

The painting was originally in the private chapel of an ancient Parma family.

It is valued at £80,000, pictures by Correggio being extremely rare.

miles from Venice, and see the paintings. He visited the Countess Falier, a relative of the Loredans, whose villa was near by and who had traced the family genealogy back to the Doges of the Venetian Republic.

Brooklyn Acquires Swiss Gothic Room

Through the kindness of Mrs. William Hamlin Childs, the Brooklyn Museum has received as a gift an early XVIth century interior which was found in the Swiss Engadine and obtained through the courtesy of Dr. Lehman, the Director of the Landes Museum at Zurich, the only Museum which contains an extensive display of Swiss Gothic art. Interiors of this character and of such great age are, of course, exceedingly rare. The room which has been given to the Brooklyn Museum bears the date 1517 on its carved wood frieze. It also contains a remarkable example of a tiled stove which is dated 1545. Moreover, the furniture of the room has been obtained, including a chest, a wall cabinet, a table, a buffet, a folding chair and a chair of the "Luther" type. The interior is now being removed from the old house in the Engadine in which it was found and will be sent to the Museum during the summer. Here it is planned to show it as a part of the Museum's re-arranged installations which will aim to show the visitor the development of art in historical sequence. In this scheme the Swiss Gothic room will probably be placed in a position between the galleries devoted to Greco-Roman art and the developments of the Renaissance.

RARE JEWISH MSS. SHOWN AT LIBRARY

An exhibition of valuable Jewish literary material was opened at the New York Public Library on Monday.

The collections, consisting of ancient manuscripts, rare books and pamphlets, first editions and autographs, have been assembled by library officials in cooperation with Hebrew Union College of Cincinnati, the Jewish Theological Seminary of New York and Dropsie College for Hebrew and Cognate Learning, Philadelphia. The priceless possessions of these institutions have been supplemented by a number of works of modern commentaries in English, French and German.

Although much secular material is included in the exhibition, the larger part is of a religious nature. There are books and fragments from the Old Testament in Hebrew, Arabic, Samaritan and Bengali; a considerable mass of Talmudic literature; prayer books and the writings of learned Jewish scholars.

Among the letters is one signed by Moses Maimonides, who lived from 1135 to 1204 and was known as the greatest Jewish philosopher of the Middle Ages. This small bit of parchment, mounted in a glass frame, is prized as one of the rarest treasures in the exhibit. Another letter is signed by his son Abraham.

One little booklet, yellowed with age, is the only known fragment of the great Book of Precepts of Yazliach, who lived toward the end of the tenth century. Since this manuscript came into the possession of Dropsie College it has been published and translated, but the original may be examined by only a chosen few.

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DETROIT HOLDS LOAN EXHIBITION

Mr. & Mrs. Julius Haass, Edsel Ford and Ralph H. Booth Are Chief Contributors

DETROIT, Mich.—An important loan exhibition of painting and sculpture from Detroit homes opened on March 22nd with a lecture on the works of Fra Angelico by Dr. W. R. Valentiner. Sixty-three paintings and twenty-four works in sculpture are included in the exhibition. By way of illustration of Dr. Valentiner's lecture, Mr. and Mrs. Julius Haass lent their miniature "Resurrection" and Mr. Carl Hamilton the "Annunciation," which was shown at the Duveen exhibition two years ago.

Of this early period there are also examples of Matteo di Giovanni of the neighboring city of Siena, and Sandro Botticelli of a little later period when, under Lorenzo the Magnificent, painting in Italy had become more rich and worldly. Two examples of this rare master in his most charming style representing the "Madonna and Child," are loaned for this occasion by Sir Joseph Duveen, of New York.

Late fifteenth and sixteenth century Italian painting finds representation in a charming "Madonna and Child" by Giovanni Bellini, lent by Mr. and Mrs. Julius H. Haass; a gracious "Portrait of a Boy," by Giovanni Boltraffio, the most important follower of Leonardo, lent by Mr. Ralph H. Booth; "The Annunciation," by Paolo Veronese, also lent by Mr. and Mrs. Haass, and a "Madonna and Child," by Tintoretto, owned by Mr. Booth, the two latter giving an idea of the sumptuousness of late Venetian painting.

The early Flemish painting, the outgrowth of miniatures and illuminations, finds beautiful representation in the "Portrait of a Young Woman," by Jan Van Eyck, lent by Mr. and Mrs. Haass, and "The Adoration of the Kings," of the Bruges School, about 1510, lent by Mr. Edward F. Fisher. Of a little later period is the admirable "Portrait of a Pilgrim," by Jan Van Scorel, from the collection of Mr. George G. Booth.

The fidelity and charm of early portrait painting will nowhere in the world find better exemplification than in the "Portrait of a Girl" and "Portrait of a Boy," by Lucas Cranach, and the "Portrait of a Man" and "Portrait of a Woman," by Bernhard Strigel, both pairs of which are in the Ralph H. Booth collection.

No less than four important examples of Rembrandt, the greatest master of the Dutch School, are to be found in Detroit's collection and shown in this exhibition. The "Portrait of an Old Man," loaned by Mr. Henry G. Stevens, was painted about 1630 in Rembrandt's earlier period; "The Portrait of Hendrickje Stoffels" and "The Portrait of an Old Man," from the Julius Haass collection, are of the middle period and represent Rembrandt at the height of his power, while the "Portrait of Rembrandt's Son, Titus," painted about 1656, lent by Mr. Edgar B. Whitcomb, shows the deep humanity of his declining years. There is also a charming pair of portraits by Van Der Helst, one of the close followers of Frans Hals, which are loaned from the Booth collection.

Murillo is the only Spanish painter represented. Two phases of his work are shown, one, "The Boy Baptist with a Lamb," lent by Mr. and Mrs. Alfred G. Wilson, represents his religious subjects, while "The Return from the Fields" lent by Mr. and Mrs. Julius H. Haass, show him in a purely landscape theme which is such a rarity as to be almost unique.

The gamut of French painting covering the seventeenth to nineteenth century, includes two remarkable examples by Nicolas Poussin, one "The Holy Family" lent by Mr. Whitcomb, the other an allegory of "Dan" from the Haass collection; "A Fete Galante" by Jean Batiste

MR. AND MRS. COOLIDGE DECORATE THE WHITE HOUSE

PHILADELPHIA—Carrying out her original intention to refurnish the White House in the simplicity of the early Colonial period, Mrs. Coolidge is about to send out a nation-wide appeal for original Colonial pieces of furniture suitable for her purpose.

The story was told last Saturday by Mrs. George Horace Lorimer, President of the Republican Women of Pennsylvania, who was a recent week-end guest of President and Mrs. Coolidge.

Furniture such as original Chippendale, Adam, Hepplewhite, Sheraton and Duncan Phyfe will be sought, according to Mrs. Coolidge's plans, and all must be genuine pieces, if possible with historic backgrounds.

"Such pieces, of course, cannot be purchased," Mrs. Coolidge explained to Mrs. Lorimer. "They have been handed down in families for generations and are even now in the possession of private families. The only way in which I can carry out my ideal will be through the gifts of these antiques."

While Mrs. Coolidge's appeal will be made to historical organizations and States, it will be directed chiefly to individuals. Each piece will have to meet the approval of a committee especially appointed to pass upon the pieces submitted and those accepted will be considered gifts to the nation.

Mrs. Coolidge plans to have each piece labeled inconspicuously with the name of the giver, so that future generations may feel they have a definite interest in the White House.

A breakfast room in the White House has been refurnished according to her plans, Mrs. Coolidge explained. The other rooms are to be refurnished as the articles are received.

"The White House is really a national institution—a shrine," Mrs. Coolidge said. "I feel it belongs to the people and they should have a part in its furnishing. I feel they will respond to an appeal to refurnish the White House as the national home of Presidents."

Senator Pepper reported out a resolution of the Library Committee this Winter, under which a committee was appointed to accept gifts of early American furniture which would "restore the White House to its original Colonial design."

This sanction of Congress in reality was a legislative means of carrying out Mrs. Coolidge's desire to have the White House done over. Since its passage Washington has watched with interest to see what means the first lady of the land would employ to obtain the genuine antiques which will be necessary to her plans.

Joseph Pater, who closely resembles his master Watteau, one of the choicest works from the collection of Mr. Booth; a charming "Portrait of a Woman" by Louis Tocque; a "Portrait of Marie Antoinette" by Vigee Le Brun; a gorgeous example of Fragonard representing "Minerva," these last two from the Whitcomb collection, and examples of two nineteenth century painters, a Corot "Landscape," lent by Mr. and Mrs. Wilson, and "The Return from the Hunt," lent by Mr. Edward F. Fisher.

Eighteenth century painting seems to have also seized the fancy of Detroit collectors. Sir Henry Raeburn will never be more exquisitely represented than in the "Portrait of Mrs. Irvine J. Boswell" lent by Mr. and Mrs. Edsel B. Ford. Mr. Griffith Ogden Ellis has loaned a superb example of Sir William Beechey. The English landscape painter, John Constable, is represented by two examples, one from the Haass collection, and "The Glebe Farm, Dedham," a superb example lent by Mr. Joseph B. Schlotman. The "Little Red Riding Hood" by John Hopper, also owned by Mr. Schlotman, is again to be seen. George Romney comes

WASHINGTON—President Coolidge exploded reports that the White House is to be refurnished throughout with early American pieces which would restore to the interior of the residence its original appearance of the early XIXth century.

The President, through his spokesman, made it clear that there is no intention of issuing a public appeal for period pieces with which to carry out a restoration plan. Some early American furniture will be accepted, if offered, for the upper rooms of the executive mansion, but the main floor will be left virtually as it is.

Plans for altering the interior of the White House were drafted last year in the office of the Superintendent of Public Buildings and Grounds, Col. C. O. Sherrill at that time being the Superintendent. Legislation authorizing acceptance of colonial furniture was introduced by the late Senator Spencer (R., Mo.), and was passed. It is the President's intention to follow this legislation, but he feels it does not call for any general change in the lower chambers.

His interpretation of the bill marks a victory for the American Institute of Architects, which last summer protested vigorously against the restoration plans. Their belief and that of the public generally was that the plan was drawn with the view of making the White House virtually what it was in the days of John Adams. As originally expressed, the idea was to strip the house of furniture of French periods and of modern design and make it entirely early American.

The Executive Secretary of the architects requested that the institute be consulted before any radical alterations were made and the President was provided with a copy of President Roosevelt's letter saying, with regard to the White House after its renovation during his Administration: "It should be a matter of pride, an honorable obligation to the whole Nation, to prevent its being in any way marred."

The French Empire appointments of the White House were arranged by the late Charles F. McKim, who had supervision over the renovation of the White House when Roosevelt was President.

WASHINGTON—Plans for gradual acquisition of period furnishings suitable for the White House have been worked out by a volunteer committee of ten art connoisseurs provided for by Congress last year.

Members of the committee were reluctant to comment on the announcement in Philadelphia by Mrs. Lorimer that Mrs. Coolidge was planning an appeal for gifts of antique furnishings for the White House.

forth from three Detroit collections, "The Portrait of the Painter, J. M. W. Turner" being loaned by Mrs. John S. Newberry, the "Colonel James Clitherow," by Mrs. James S. Holden, and "The Portrait of Oliver Goldsmith" by Mr. Julian Harris. Mr. and Mrs. Schlotman have again lent their charming watercolors of Lucerne and Florence by Turner.

The collection of small sculptures is also all embracing, beginning with a group of Egyptian pieces loaned by Mr. Haass and running through such early renaissance masterpieces as those of Niccolo Pisano from the Ford collection, Tino da Camaino, Jacopo Della Quercia, Jacopo Sansovino from the Booth collection, Antonio Rossellino and Giovanni da Bologna from the Haass collection and an unfinished marble by Michaelangelo owned by Dr. Valentiner. There is also something of a representation of French and German sculpture.—C. H. B.

BOSTON TAPESTRIES ARE IDENTIFIED

An important discovery has been announced by the Boston Museum of Fine Arts. The four pieces of Gothic tapestry recently bought by the museum are far more than just fine pieces of work. Miss Gertrude Townsend has discovered that they were made by the designer of the famous Cluny tapestries of the "Lady and the Unicorn." Boston has acquired one of the most valuable sets of tapestries in the world.

As soon as the new wing is opened these pieces will be exhibited hung on the walls of the Gothic room. For the Cardinal de Cluny, Bishop of Tournay, they were woven in the year 1480. They came from the Chateau de Thénies near Dijon, France, and were one of the possessions of the Marquis de Villefranche.

Supremacy of craftsmanship is always a prominent feature of the Old English Furniture in the Vernay collection.

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AFTER A YEAR—

The announcement made by Bachstiz, Inc., which is published in this edition of THE ART NEWS, that they will repurchase, at any time after a year, at the price paid, any work bought in their galleries, is far more startling than at first appears. A guarantee of this sort is not entirely new in New York. It will be remembered that Mr. Coady, who at one time had a gallery of modern art on Fifth Avenue, made a similar contract with his purchasers. It is startling, rather, because of the enormous fluctuation in picture prices, a fluctuation which is not always due to quality or its lack.

A guarantee of this sort is an adventure beside which transactions on the stock market seem simple matters of business. There are columns in the papers when stocks rise or fall twenty points. Naturally, a great factor is the huge volume, but, on the market, loss or gain is usually widely divided whereas with a work of art its appreciation or decline is a matter with which an individual is concerned. A trader who had bought a block of stock in 1907 for \$25,000 would be quite sure that the bottom had dropped out if, in 1925 he could sell for no more than \$850. And yet this is exactly what has happened with one picture, painted by Dupré, sold in 1907 for \$25,000, sold again in November of 1925 for \$850. Although this is an extreme case it is indicative of the scale of fluctuation. Many of the paintings of the Barbizon school and the Victorians, which once sold for tremendous prices, now bring one tenth or less than their auction value twenty or thirty years ago.

Fortunately for the collector prices fluctuate both ways and the rise is often as sensational as the fall, but it is hardly to be expected that a person who, for one reason or another wished to dispose of a painting which had greatly appreciated in value, would return it to the seller for the original price. He would, in all probability, only avail himself of the privilege of return at the price paid if that price were higher than the market.

It is generous of Mr. Bachstiz to attempt to make the world safe for the collector, although that security may take some of the fun out of collecting. It indicates a confidence in his own judg-

ment, not only of present values but of the future changes in the collecting fashions, which we sincerely hope will prove well founded. In the meantime, one can be quite sure that, having promised such a guarantee, pictures or objets d'arts of speculative value will hardly form a large part of the collections he offers.

DR. BODE ON AMERICAN
COLLECTING

BERLIN.—"Enthusiasm, patriotism and wealth are the three factors whereby the United States of America will eventually become the greatest repository of art in the world." This admission, cheerful as it is to American art lovers and collectors, had a mournful inflection as it came from the lips of Dr. Wilhelm von Bode, one of the world's recognized authorities.

"That is," he went on, "in so far as the art works can be removed from their century-old homes and transplanted to the soil of the New World. Nothing can alter or avert this eventually, for no power on earth can turn back the pages of history to the first of August, 1914, on which day forces were set in motion that were to result in a complete reversal of all hitherto existing political, geographical, social and economic values. No one could have foreseen at the time that the world's accumulated art treasures would also be affected by these sweeping changes."

"The art production of the world had long ago been distributed among the civilized nations of the earth in a fairly even proportion, and art dealers with potential patrons ready to pay any price for a coveted masterpiece were in despair at the thought that these treasures were fixtures for all time," said Dr. von Bode. "And then, without any warning, the face of the earth began to tremble and the migratory movement began! Not only have the defeated nations been obliged to pay tribute in the shape of art works, but even the victor countries are faced by the economic imperative of parting with their priceless art treasures.

"Any one who a decade ago had even hinted at the possibility of Gainsborough's 'Blue Boy' making its way across the Atlantic to become the central gem in the Huntington collection, would have been thought mad. He might as well have suggested the uprooting of England's century-old oaks, or the removal of the Rock of Gibraltar. And yet the impossible has happened, and not only the famous 'Blue Boy,' but many another of the world's masterpieces has traveled the same route.

"Starving Vienna, no longer able to afford the luxury of her famous Gobelins, has been obliged to barter them for bread for her children. Russia's aristocracy, now scattered throughout Europe, is living from the sale of art works and jewels that it was able to smuggle out of that Bolshevik-ridden country. May not these art works themselves be likened to emigrés, torn from their native soil and scattered to the four winds of heaven? They are now at the mercy of the highest bidder, and this bidder is America, the land whose treasury vaults contain half the gold of the world.

"This is the greatest transplantation of art works the world has known since the Roman plundering of Grecian art and the rape of the churches and museums of Europe whereby Napoleon enriched the Louvre. I can even foresee the time when art students from Europe will turn their faces westward to glean inspiration from master works, wrought while the world was young and men worked for the joy of the working. Fortunate America—unhappy Europe!"

Dr. von Bode, while disclaiming any intention of making a defense of monarchy, spoke with much feeling when he said: "One of the blessings the world was to receive from the war was democracy. Monarchy, so we had dined in our ears, was a pernicious and baleful form of government. I shall not go into this as a political issue, but as a servant of art I must remain true to my convictions that Europe owes her art impulses and art production primarily to her monarchical institutions. Without her art-

loving rulers and their generous subsidies, struggling genius would never have flowered and reached its highest expression.

One has only to think of the collections in the Louvre, the Hermitage in Petrograd, the art galleries of Italy and the museums of Berlin, Dresden and Munich to realize that the harvest sown by the rulers of Europe is now being reaped by the bourgeoisie of the world."

In explaining why Germany, despite her bankrupt condition, has succeeded in conserving her art works to a great extent, Dr. von Bode said: "The German Ministry of the Interior took the initiative—unfortunately too late to safeguard many valuable private collections, notably private scientific libraries—by appointing a commission of art experts to make a list of works, the sale of which would mean an irreparable loss to the nation. This list comprises 900 works—paintings, sculpture, valuable specimens of the arts and crafts as well as objects of purely national and historical significance.

"The tag 'Verboten' was also attached to collections privately owned or such as had been bequeathed by their owners to the State. In this category are to be found the priceless collection of Böcklin canvases in the Schach Gallerie in Munich; the private library of the former Kaiser's most intimate friend, Prince Egon von Fuerstenberg, who has in his castle at Donaueschingen an unparalleled collection of medieval manuscripts and first editions; and the Gobelins from the Royal Palace in Berlin, together with other treasures belonging to the private possessions of the Hohenzollern family."

(From the New York Times)

OBITUARY

GEORGES BENEDITE

PARIS, March 27.—The death in Egypt is announced of Professor Georges Benedite, the noted Egyptologist and director of the Egyptian antiquities section of the Louvre Museum, and his passing is once more attracting attention to the strange fatality which has over-

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taken a number of those most closely connected with the discovery of the tomb of Tut-ankh-Amen in the Valley of the Kings.

Professor Benedite is the sixth prominent personality to fall victim to what believers in occult powers have already begun to call the "vengeance of Tut-ankh-Amen." His death follows almost within a few days that of Professor Casanova of the College de France, another great French authority on ancient Egypt.

Dr. J. C. Mardrus, the Oriental scholar, translator of what is considered today the purest version of "The Arabian Nights" under the title of "The Thousand Nights and One Night," and known as one of the foremost living authorities on the Near East, discussed today the coincidence of the extraordinary series of deaths. He said he was neither an occultist nor a spiritualist and made no claims to prophetic gifts, although his research work as an Orientalist leads him to make a close study of the various branches of esoteric and secret sciences.

"But," continued Dr. Mardrus, "I am, unfortunately, not at all surprised at the sad death of Professor Benedite. About the same time as he there died another no less prominent savant, M. Casanova, who also occupied himself with excavations in the Valley of the Kings. They continue the list of names which I wrote about two years ago. Since the opening of the tomb of Tut-ankh-Amen a number of dramatic events have occurred which I foresaw and announced one month previously in a newspaper.

"The mysterious series of deaths commenced with that of Lord Carnarvon and was followed by those of George J. Gould, Wolfe Joel and Sir Archibald Douglas Reid, all of whom succumbed to an inexplicable malady. This is no childish superstition which can be dismissed with a shrug of the shoulder. We must remember that the Egyptians during a period of 7,000 years in order to assure the calm of subterranean existence, which was supposed to delight their mummies and prevent all attempts to disturb their rest, practiced magical rites, the power of which held no doubts for them.

"I am absolutely convinced that they knew how to concentrate upon and around a mummy certain dynamic powers of which we possess very incomplete notions.

"Remember the ark which the Jews dragged along on their flight from Egypt. They had stolen it from an Egyptian temple and it was no other than the ark of the god Amon. Now, according to the Bible's own version, that ark struck down dead hundreds of priests and Levites who dared to approach it too closely. It must surely have been charged with an accumulation of forces unknown to us today.

"It is a deep mystery, which it is all too easy to dismiss by skepticism."

AGNES SMITH LEWIS

LONDON.—Dr. Agnes Smith Lewis, famous archaeologist, died on Mar. 26th, in Cambridge at the age of 93. With her twin sister, Mrs. Margaret Dunlop Gibson, she had photographed the famous Syriac palimpsest of the Gospels. She also had brought to England the first leaf of the Hebrew Ecclesiasticus. The sisters had traveled extensively in Palestine and Greece.

Mrs. Lewis was the recipient of honorary degrees from Halle, St. Andrews, Heidelberg and Dublin Universities.

The Royal Asiatic Society in June, 1925, presented to Mrs. Lewis and her twin sister jointly its triennial gold medal for special eminence in Oriental research. The sisters are known particularly for their "Studia Sinaitica" and "Horae Semiticae." The Sinaitic palimpsest discovered by Mrs. Lewis contains the most ancient Syriac text of the Gospels.

In collaboration with her sister, Mrs. Lewis produced the standard edition of the Palestinian Syriac Lectionary of the Gospels, based on two manuscripts discovered by herself supplementary to those previously available. Her book "Leaves From Three Ancient Purses" is of importance for the study of the history of Islam.

G. H. HALLOWELL

BOSTON, March 27.—George Hawley Hollowell, Boston artist, is dead at his home here after a long illness, it became known today. Death came last light in his Beacon Street studio.

Mr. Hollowell had exhibited at nearly all the leading galleries in the country, but was better known locally than nationally. When he was taken seriously ill last fall, friends collected all his available paintings for his last exhibition at the Casson Galleries. At that time more than twenty of his pieces were sold. He is survived by two sisters.

EXHIBITIONS

ITALIAN BRONZES, MAJOLICA, ETC.

Arnold Seligman, Rey & Co.

BRONZES, majolica, faïences, textiles, paintings and early Italian furniture form an intimate exhibition in the upper gallery of Messrs. Arnold Seligman. Among the paintings we would draw especial attention to a St. Sebastian, in fresco, by a follower of Perugino, remarkable for its condition.

ROBERT REID

Macbeth Galleries

A SERIES of small paintings by Robert Reid, provocatively entitled "The Affairs of Anatole" are Viennese in their gaiety and charm, even if "Anatole" turns out to be only a Pierrot doll, instead of the insouciant bachelor of the Schnitzler legend. The Anatole of Mr. Reid seems to have a very pleasant time as the companion and plaything of a series of decorative young ladies. In several canvases one sees him perched on the breakfast table; in others he leans back among the cushions with his lute or dances as gayly as his sawdust limbs will permit. The ladies of the various canvases are a little monotonous in their pink and white perfection, but Mr. Reid creates charmingly variegated backgrounds that are full of gay color and engaging patterns.

FRANCIS DIXON

Babcock Galleries

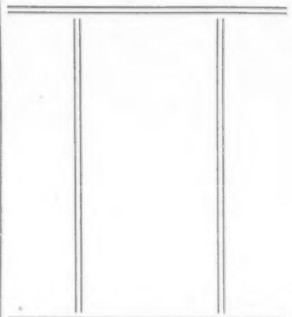
SEVENTEEN marine paintings by Francis Dixon will be on exhibition at the Babcock Galleries until April 10th. Almost all the canvases are an expression of the artist's desire to interpret "the relentless power and movement of the sea." Several paintings, such as "The End of the Point" and "Easterly Blow" show Mr. Dixon's feeling for the impact of waves against rocks. Other canvases record the deep sapphire blue of mid-ocean, the slow rising of the tide, the wild fury of a "north easter" or the pounding of breakers against the Maine coast. Seldom is Mr. Dixon interested in painting a tranquil sea; the ocean is to him always a moving and struggling element, whose dramatic moments he delights to paint.

THE PERSIAN ART STUDIO

THE PERSIAN Art Studio, which has recently opened a shop at 21½ East 61st Street, shows an interesting variety of Persian and Indian objects of art and decoration. Among the textiles, are delightful kalemkari prints, as well as covers of rare Persian brocades, cloth of gold and other rich fabrics from the XVIth to the XVIIIth century. A series of Persian and Indo-Persian miniatures and illuminated manuscripts are of especial interest. One of the most delicately executed of these is a miniature of the school of Behzad representing Shirin riding on a camel to visit Medjnun. A series of lacquer book bindings, mirror cases and pen boxes dating from the XVIth and XVIIIth centuries, are of fine workmanship and charming color, while hand engraved brass trays and filigree silver from Hindustan and Persia exhibit skillful technique in metal work. Necklaces, bracelets and other jewelry from Persia, Egypt and Italy, show interesting combinations of amber, carnelian, jade and other semi-precious stones. The collection of the Studio also includes antique and modern Persian rugs and a series of Near Eastern and European ceramics.

"ABRAHAM AND ISAAC WELCOMING REBECCA," BRUSSELS TAPESTRY, 1520, FROM A SET AFTER CAR-TOONS BY BARENT VAN ORLEY

12' 4" x 18' 9"



From the Albright Collection to be sold at Anderson Galleries April 16



Coming Auctions

BENGUIAT COLLECTION

A. A. A. Exhibition April 3
Sale, April 8, 9, 10

Tapestries, embroideries, velvets, brocades and laces from the collection of Messrs. Vitall and Leopold Benguiat will be sold at the American Art Association on April 8, 9 and 10th. Many museum specimens from the Davanzati Palace, and from other palaces and churches in Italy, Spain, France and Portugal are found in the collection, which is by far the most important one of its type that has been offered at public sale for some time. The tapestries include examples of Verdure, Aubusson, Enghien, Vieux Paris and Millefleurs weaves, ranging in period from the Renaissance to the XVIIIth century. There is also an XVIth century gros point tapestry with details in petit point, depicting the story of Christ and the Woman of Samaria. The techniques found in the collection are quite diversified, including the workmanship of the Spaniard, Italian, Greek, Frenchman, Englishman and the Jew. Among the fine antique velvets are a pair of portieres of the Italian Renaissance embroidered with the insignia of the Order of the Knights of Malta, and a Spanish portiere of the XVIIIth century which is of golden yellow velvet. A set of ten embroidered satin wall panels of the Louis XIV period have a decoration of quaint Chinese subjects, while two strips of Moorish embroidery of the early Renaissance have an intricate pattern in vieux-rose silk. A Spanish file lace altar frontal of the Renaissance period is ornamented on a magnificent scale with large vases, birds, winged figures, etc.

SHILLABER—RARE AMERICANA

A. A. A. Exhibition April 3
Sale, April 8, 9

An Orderly Book from Washington's headquarters at New York, dated June 16th to August 4th, 1776, is among the many important and highly interesting letters, manuscripts, military documents, etc., pertaining to American history that will be sold at auction by the American Art Galleries on the 8th and 9th of April. Also included in the sale are such rare items as Eliot's Indian Bible, New England tracts and a remarkable group of autograph letters and documents written by or relating to President Andrew Jackson. An unusual item is the Almanac by Tully, the "New England Astrologer," of which only a few copies are known. Also very rare are a unique copy of the 1718 edition of Harris' "The Holy Bible in Verse" and the "Aitken

Bible," the first complete printing of the Bible in America. There is also a remarkable autograph letter of General Greene written to Richard Henry Lee, relating the deplorable conditions in the army. The original mss. of Indian treaties, which is the journal kept by Andrew Pickens of his dealings with the Indians, is an item of the greatest historical interest and importance. Among the Jackson items is an autograph letter, signed in which Jackson defies the war department and a manuscript of Jackson's last annual message to Congress.

AMERICAN PRINTS

A. A. A. Exhibition, April 3
Sale, April 7, Evening

American prints, comprising mezzotint portraits, maps and views, shipping prints, historical scenes, naval engagements, etc., from the collection of a New England gentleman will be sold at the American Art Association on the evening of April 7th.

Of especial interest among the portraits is an excessively rare mezzotint of His Excellency, Samuel Adams, of which only four copies are known. There is also a brilliant impression of the mezzotint of Horatio Gates, Major General of the American Forces and a three-quarter length portrait, also a mezzotint, of John Paul Jones. Among the views is an exceedingly rare map of Boston and its Environs, 1775, of which there are only three other copies known, and a plan of Boston, printed in 1814, that is an example of the first four-color printing in America. Notable among the historical scenes is a "View of the Taking of Quebec September 13th, 1759 and a lithograph in colors, "Capture of the Mexican Steamers 'Marques of Havana' and 'Gen'l Miramon'."

RECORDS OF AMERICAN VESSELS CAPTURED

A. A. A. Exhibition, April 3
Sale, April 7, Afternoon

Original printed records of American vessels captured by British men-of-war and privateers, 1803-1811, with incidental notes of captures by French and Spanish ships, as well as a number of similar records relating to foreign captured vessels and five blockades (1798-1810) will be sold at the American Art Association on the afternoon of April 7th. These records are the original printed papers giving the facts as obtained at the time from the master, supercargo, crew, passengers and captors. From these facts the Court made their legal decision, and only a few copies were printed as their use was temporary. Many of the records have manuscript notes in a contemporary hand. The records are of great historical interest and value, as they are the source material in the fight of the young nation to secure the freedom of the seas.

BAHR CHINESE COLLECTION

A. G. Exhibition, April 1st
Sale, April 7th, 8th

Antique Chinese potteries, porcelains, jades and objects of art, gathered by Mr. A. W. Bahr during his residence in Shanghai, China, will be sold at the Anderson Galleries on April 7th and 8th.

A fine series of old Japanese screens, of the XVIth and XVIIth centuries, by artists of the Tosa and Kano schools,

are an interesting feature of the collection. Potteries and celadons of the Han, Sung, Yuan and Tang dynasties are well represented. Among the bronzes of early periods are two early Tang bronze wine vessels, inlaid with silver and gold. Monochrome and decorated porcelains of all the principal periods are found in the collection.

GLASS, TAPESTRIES, ETC.

Plaza: Exhibition, April 4-8
Sale, April 8, 9, 10

An important sale will be held at the Plaza Art Auction Rooms, 5, 7, 9 East 59th Street on Thursday, Friday and Saturday April 8th to 10th inclusive at 2 P. M. each day. It includes a remarkably fine collection of old Bohemian amber and ruby glass, a feature of which is the great dessert service, formerly in the collection of a direct descendant of the Duke of Leeds.

Included in the sale and on special exhibition Easter Sunday, April 4th from 2 until 5 P. M. and thereafter until the time of sale, is an important collection of twenty-seven panels of Italian, French and English tapestries of the XVI, XVII and XVIII centuries.

WOOLLEY PAINTINGS

Rains. Exhibition, April 4-8
Sale, April 8

To the Rains Galleries, 3 East 53rd Street, comes an important painting sale from the collection of the Hon. Herbert W. Woolley, former director of the United States Mint, and late member of the United States Interstate Commerce Commission, comprising old and modern masters, which will be sold on the evening of Thursday, April 8th, at 8 o'clock.

A special exhibition is arranged for Easter Sunday, April 4th, from 2 until 5, and the paintings may be viewed daily thereafter until the time of sale.

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PARIS

AUCTION REPORTS

HARRISS, OGDEN ET AL.

American Art Association—Antique and modern furniture, Oriental rugs, tapestries, textiles, porcelain and silver from the collection of Mrs. Virginia P. Harriess of Maryland and from the Estate of the late James L. Ogden were sold on March 25, 26 and 27, bringing a grand total of \$95,089.50. Important items and their purchasers are as follows:

- 131—Twelve fine decorated porcelain game plates, Spode manufacture; C. A. MacGregor \$280
- 132—Twelve Spode plates, similar to preceding; R. A. Wood \$270
- 146—Decorated gros bleu porcelain dinner service, Crown Derby manufacture; R. W. Wood \$340
- 251—Two sterling silver fish plates by Gorham; Clapp & Graham \$480
- 252—Sterling silver fish platter by Gorham; Clapp & Graham \$240
- 265—Sterling silver tea and coffee service by Gorham; A. Sokalski \$400
- 269—Fair sterling silver dishes by Tiffany; Mrs. Wm. F. Schlemmer \$300
- 274—Pair sterling silver five-light candelabra by Gorham; R. Glenby \$240
- 302—Point de Venise round table cover; Clapp & Graham \$175
- 361—Historic George II sterling silver coffee-pot by Francis Crump, London, 1756; W. W. Seaman, Agt., \$425
- 409—Two Louis XIV ruby cut velvet coverlets; Schepps, Inc. \$135
- 425—Siena marble clock mounted in cuivre dore by Caldwell & Co.; Sam Schepps, Inc. \$155
- 433—Bronze group by A. Boucher, "La Course"; Mrs. J. L. Hanna \$150
- 481—Four needlepoint mahogany side chairs in Sheraton style; Barton, Price & Wilson \$440
- 557—Red lacquer serpentine-front commode; Mary Lewis \$170
- 590—Carved and gilded five-fold screen with painted panels; George M. Hitchcock \$475
- 601—Fourteen English fumed oak side chairs and two arm-chairs; Sam Schepps, Inc. \$1,200
- 605—Walnut couch, covered in English wool tapestry; Dorothy Dalton \$280
- 630—Chinese carpet with dragon borders, 20 ft. x 14 ft. 2; Arthur Arnold \$950
- 632—Modern Isapan carpet, 22 ft. x 15 ft. 7; Schepps, Inc. \$660
- 602—Bronze torchere, Louis XV style, height 7 ft.; Schepps, Inc. \$520
- 744—Two Tudor Yorkshire carved oak armchairs and six side chairs; Mrs. B. P. Worrall \$480
- 754—Brussels tapestry walnut settee, William and Mary style; Arthur H. George \$575

- 761—Antique solid silver chancel hanging lamp, Gothic style; W. W. Seaman, Agent \$975
- 762—Silver chancel lamp, mate to preceding; Seaman, Agent \$975
- 767—Pair tapestry carved walnut arm-chairs, Louis XIV style; A. H. George \$700
- 768—Pair tapestry carved walnut arm-chairs, Louis XIV style; A. H. George \$700
- 803—Tapestry carved and gilded salon suite, Louis XVI style, canape and four armchairs; A. Olivetti & Co. \$750
- 879—Flemish Chou-fleurs tapestry, 17th century, 10 ft. 4 x 11 ft.; Seidlitz & Van Baarn \$875
- 881—Aubusson Verdus tapestry of the Louis XIV period, 9 ft. 7 x 13 ft. 5; Mrs. C. Holmes \$1,400
- 884—Flemish tapestry of the late 17th century; 9 ft. 4 x 15 ft. 5; W. J. Goodwin \$3,000
- 885—Flemish tapestry of the late 17th century; 9 ft. 3 x 15 ft. 3; W. J. Goodwin \$2,800
- 887—Fontainebleau tapestry of the 17th century, "The Legend of Apollo," 10 ft. 4 x 14 ft. 6; Arthur Arnold \$1,400
- 888—Flemish tapestry of the early 17th century, "The Capture of Samson," 11 ft. 6 x 17 ft. 2; J. C. McKinley \$1,200

PERKINS LIBRARY

Anderson Galleries—The fine private library of the late Oliver Henry Perkins was sold on the afternoons and evenings of March 23rd and 24th, bringing a grand total of \$38,500.25. Important items and their purchasers are as follows:

- 12—Aldrich (Thomas Bailey). Pere Antoine's Date Palma, Cambridge, 1866. 4to. One of 20 privately printed copies; Mr. G. A. Van Noddall \$165
- 14—Alken colored plates. The Life of a Sportsman, by Nimrod. 36 plates by Alken. London, Rudolph Ackermann, 1842. First issue of the first edition; Mr. K. J. Patter \$380
- 15—The Analysis of the Hunting Field. 7 color plates and 43 woodcuts by Henry Alken. London: Rudolph Ackermann, 1846. Tall 8vo; J. F. Drake, Inc. \$210
- 29—Ashendene Press. The Song of Songs. Illuminated by Florence Kingsford. Chelsea: Ashendene Press, 1902; Mr. E. D. Mudge \$180
- 44—Bible in English. "Breeches" Bible, with the arms of James I. London, 1590. Woodcuts; Gabriel Wells \$120
- 87—Binding of Clovis Eve. Testamenti Novi. Editio Vulgate. 102 woodcuts, two of them signed I. F. Lugduni: Apud Ant. Gryphum, 1578; Gabriel Wells \$160
- 116—Blake (William). The Complaint, and the Consolation; or Night Thoughts. With the illustrations engraved by Blake, all hand colored. London, 1797. Royal 4to. First edition; J. F. Drake \$285

- 123—Brandt (Sebastian). Stultifera Navis. Roman characters. 148 leaves; 117 woodcuts. Small 4to. Basileae: Johannes Bergman de Olpe, 1497; Mr. T. K. Schmuck \$160
- 173—Cicero, M. Tullii Ciceronis Epistolae, Parisiis: Ex officina Rod. Stephani, 1543. 12mo. Covers with the arms of Francois I, King of France; J. F. Drake, Inc. \$145
- 189—Colored Sporting Plates. Rawstorne (Lawrence). Gamonia, or the Art of Preserving Game. 15 colored plates by J. T. Rawlins. London, 1837. Presentation copy; E. R. Gee \$125
- 212—De Quincey (Thomas). Confessions of an Opium Eater. London, 1822. Rare first edition; Gabriel Wells \$120
- 220—Dickens (Charles). American Notes for General Circulation. London, 1842. 2 vols., 12mo. First issue of first edition. Presentation copy to Jonathan Chapman, mayor of Boston; Mr. Walter M. Hill \$950
- 227—Dickens (Charles). A Tale of Two Cities, illustrated by H. K. Browne. London, Chapman & Hall, 1849. Tall 8vo. First edition, first issue; J. F. Drake, Inc. \$220
- 246—Durer (Albrecht). Underweysung der Messung. Extra-illustrated. Diagrams, specimen letters and 2 woodcuts. Nuremberg, 1525. First edition; Mr. T. K. Schmuck \$250
- 272—Ex Veterum Comicorum Fabulis, Parisiis, 1553. 12mo. With the arms of Baron de Longepierre; Estate of Thomas J. Gannon \$130
- 286—Franklin Imprint. M. T. Cicero's Cato Major. Philadelphia, Printed and Sold by Benjamin Franklin, 1744. 8vo. First issue; Brick Row Book Shop \$270
- 290—(Carick, David.) The Guide to Domestic Happiness. London, 1813. 12mo. With fore-edge painting of Garrick's house at Twickenham; Mr. Harry F. Smith \$117.50
- 342—Hawthorne, Nathaniel. The Scarlet Letter. Boston, 1850. 12mo. Fine copy of the first edition, with the advertisement dated "March 1, 1850"; Mr. Walter M. Hill \$130
- 352—Herodias. Histor. Libri VIII. Deuice on title page. Lygdvni, 1624. 12mo. With the arms of Marie de Medicis, Queen of Henry IV; Gabriel Wells \$320
- 353—Holbein (Hans). Les simulachres & Historiees Faces de la Mort. Deuice on title page, and 41 woodcuts of the Dance of Death. Exceedingly rare first edition. A. Lyon, Souz P' escu de Coloigne, 1538; Burton Emmet \$290
- 386—Keats (John). Poems. London: printed for C. & J. Ollier, 1817. The very rare first edition. 12mo. Manuscript note on fly-leaf; Gabriel Wells \$420
- 387—Keats (John). Endymion: A Poetic Romance. London. Printed for Taylor & Hessey, 1818. Unusually tall copy of the very rare first issue of first edition. Mr. Walter M. Hill \$460

- 388—Keats (John). Lamia, Isabella, The Eve of St. Agnes and Other Poems. London: Printed for Taylor & Hessey, 1820. 12mo. Choice copy of first edition; Brick Row Book Shop, Inc. \$180
- 395—Kipling (Rudyard). The Story of the Gadsbys. Allahabad, (1888). 8vo. First issue of the first edition; R. J. Schweizer \$230
- 429—La Fontaine (Jean de). Contes et Nouvelles en Vers. 80 fine plates after Eisen, 4 vignettes, 53 tail-pieces. A Amsterdam, 1762. 2 vols. 8vo. Second issue of the first edition; 18th century Book Shop \$125
- 518—Armenian manuscript. The Holy Scriptures. 606 leaves of vellum, one full page painting, XVth century; Mr. G. Aharon \$750
- 526—Hebrew Manuscript, circa XV century. The Book of Esther. Written on scroll of vellum on silver cylinder; Toledo Museum of Art \$685
- 531—Italian Manuscript. Ovidius. Written on vellum in italics. 68 pages. Beautiful decorated border coat of arms, and many initials. XVth century. One of the Aragon mss.; Mr. Robert Garrett \$475
- 533—Italian Manuscript Horae, of the XVth century. Large Gothic characters, 175 leaves, 20 large miniatures. Small 4to; Mr. John G. Luke \$510
- 549—Manuscript Horae with 12 full-page miniatures. Horae Beatae Mariae Virginis, with calendar. Gothic characters, 191 leaves, 12 miniatures, 200 borders. Latter half of 14th century; Mrs. M. Gavin \$620
- 551—Manuscript Horae, of the early XVth century. Horae Beatae Mariae Virginis, with calendar. 190 leaves, 22 miniatures, rich borders. Square 8vo; Rosenbach Company \$575
- 552—Manuscript Horae with binding by Nicholas Eve. Large Gothic characters, 97 leaves, 10 large and 6 small miniatures. XVth century; Mr. Gabriel Wells \$460
- 554—Manuscript Horae of the XVth century. Horae Beatae Mariae Virginis, with calendar. Mss. on vellum lettres batardes, 106 leaves; 62 large and small miniatures; Estate of Thomas J. Gannon \$650
- 559—Manuscript of the Bible in Latin. Biblia Sacra Latina. Mss. on Uterine vellum, 501 leaves, in minute Gothic characters. XIIIth century. Remarkable mss. by an English or Anglo-Norman scribe; James F. Drake, Inc. \$1,550
- 684—Richelieu (Cardinal de). Traite de la Perfection du Chretien. Engraved title page. Portrait inserted. First edition, with the arms of Cardinal Richelieu on both covers; Mr. Gabriel Wells \$105
- 700—(Combe, William). The English Dance of Death, 1815-6; The Dance of Life, 1817. With 96 colored plates by Thomas Rowlandson. 3 vols., 8vo. First edition of each volume; K. J. Phillip \$130
- 702—Goldsmith (Oliver). The Vicar of Wakefield: A Tale. With 24 colored plates by Thomas Rowlandson. London: R. Ackermann, 1817. Very fine copy of the first edition; G. A. Van Noddall \$122.50

- 719—Schola Salernitana, Parisiis, 1625. Thick 8vo. The dedication copy. With the arms of Cardinal Richelieu on both covers; Mr. Gabriel Wells \$180
- 728—Shelley (Percy Bysshe). Posthumous Poems. With an autograph letter by Mary W. Shelley inserted. London: Printed for John and Henry L. Hunt, 1824. Rare first edition, with the leaf of errata; Rosenbach Co. \$105
- 735—Spanish Patent of Nobility, issued by Philip V of Spain to his friend Don Andres de Abalos. Mss. on vellum. 7 leaves. 1702. Each page gorgeously illuminated. First leaf with miniature of the king; Himebaugh & Browne \$130
- 740—Statius (Les) de L'ordre du St. Esprit. Engraved title page. Pages rule in red. (Paris): De l'Imprimerie Royale, 1703. In the centre of each cover, the arms of Louis XIV; James F. Drake, Inc. \$115
- 766—Swift (Jonathan). Travels into several Remote Nations of the World, in Four Parts. London: Printed for Benjamin Motte, 1726. 2 vols. 8vo. Fine copy of first edition; James F. Drake, Inc. \$165
- 786—Thackeray (William M.). A Collection of the Christmas Books, together with The History of Samuel Titmarsh. Illustrated. Together 7 vols., small 4to and 12mo. All first editions; Mr. E. R. Gee \$490
- 843—Whitman (Walt). Leaves of Grass. Brooklyn, 1855. Portrait, with additional etched portrait inserted. Small folio. Superb copy of the rare first issue of first edition. Inserted A.L.S. from Whitman to his binder; Scribners' \$190
- 846—Whitman (Walt). Leaves of Grass. Portrait. Boston (1860-61). 12mo, original plain wrappers. Advance sheets of the genuine "Thayer and Eldridge" edition; Mr. G. A. Van Noddall \$210
- 879—(Wilde, Oscar.) The Ballad of Reading Gaol. London, 1898. With autograph, letter signed "Sebastian Melmoth." 8vo. First edition; Mr. G. A. Van Noddall \$135

NAVAL AND MARINE COLLECTION

Anderson Galleries—Prints, paintings, ship models, relics, etc., were sold on the afternoons of March 25th and 26th, bringing a total of \$41,163. The prices brought by the more important items are as follows:

- 34—Capturing a Sperm Whale, painting by William Page, from sketch by C. B. Hulsart. Engraved, printed and colored by J. Hill, New York, 1835; Charles R. Stiegler \$525
- 57—Private Signals of the Merchants in New York, engraved and in colors. Published by W. T. Morgan. 31 Rutgers St., New York; Henry Holland \$375
- 66—Carved and gilded American eagle ship's figure head, early American; Phillip J. French \$200
- 97—Six rare Wedgwood American Frigate plates; B. J. Jerome \$220
- 104—"Admiral Farragut at Mobile Bay," by Xanthus Smith, American, mid-19th century; E. F. Bonaventure \$1,500

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Catalogues may be obtained from the Auctioneers or consulted at the Offices of The Art News, 49, West 45th Street, New York, or at their Agents in Boston, Philadelphia, etc. (For addresses see page 6)

- 105—A Black Ball Line Packet Ship Bound into Liverpool, painting by James Scott, American, circa 1850; B. H. Quinby \$425
- 106—The Departure of the Admiral's Yacht, Dutch School, circa 1720; G. G. Rutledge \$275
- 107—The Coast of Tripoli, painting, Dutch early 18th century; Arthur Lehman \$310
- 110—The Escape of H. M. S. Lion, by Nicholas Pocock, English 18th century; L. F. Norwood \$550
- 130—Model of Dutch frigate, 32 guns, circa 18th century, fully rigged with sails and complete deck equipment. One of the two models built, the other being in the Amsterdam Museum; B. H. Quinby \$1,850
- 136—Model of Spanish battleship "El Terrible," third rater, carrying 74 guns, circa 1787-1790; E. F. Bonaventure \$1,900
- 145—Model of the U. S. Brig "Hornet," circa 1812; F. S. Warren \$325
- 151—Model of American clipper ship "Southern Cross" Boston, circa 1854. Hull of wood. Fully rigged, with complete deck equipment; Joseph B. Terbell \$420
- 160—Model of the New Bedford whaler "Lagoda," circa 1840. Hull of wood, model built to scale. Full rigging and deck equipment; B. G. Jerome \$585
- 193—The first class packet ship "Yorkshire" of New York. Lithograph in colors by Day & Haig after the painting by W. K. Minn; Charles Moran \$300
- 212—The "Great Harry," engraved by R. G. Reeve from a drawing by R. Cruikshank; aquatint in colors. Very early imprint; B. G. Jerome .. \$325
- 289—The Battle of Trafalgar, Oct. 21st, 1805, painting by Thomas Whitcombe, English, 18th century; B. H. Quinby \$1,500
- 294—Carved and gilded marine decorated overmantel mirror. 18th century painted canvas, displaying an ancient British Man-of-War at anchor; L. S. Chanler, Jr. \$300
- 296—Votive model of a Spanish galleon, early 16th century; Miss Rose Summerholder \$3,750
- 300—Model of British frigate, hull built of bone, complete deck equipment. Fully rigged, 16 guns. B. G. Jerome \$1,250
- 308—Model of U. S. Frigate "Constitution," carved stern and billet head. 44 guns; William Hoffman \$650
- 313—Model of a Spanish frigate, 18th century, 24 guns. Hull of wood, elaborately carved and gilded quarter and stern galleries; J. V. Hare \$390
- 326—Miniature model of the American whaling bark "Lagoda," New Bedford. Built entirely of bone; E. F. Bonaventure \$425

WALTER GILLISS LIBRARY

Anderson Galleries—The library of the late Walter Gilliss of New York, with selections from the libraries of Mr. Frederick Rider and Mr. Francis Aylward, were sold on the evening of March 25th, bringing a total of \$14,322. Important items and their purchasers are listed below:

- 89—Kipling (Rudyard). The King. Square 16mo. New York, 1899. Exceedingly rare first edition and American copyright issue; Mr. G. A. Van Noddall \$425
- 90—Kipling (Rudyard). Another copy of the above; G. J. C. Grasberger, Inc. \$375
- 91—Kipling (Rudyard). Another copy; J. F. Drake, Inc. \$400
- 92—Kipling (Rudyard). The White Man's Burden. A Poem. 12mo. New York, Doubleday & McClure Co., 1899. Very rare first edition, and the American copyright issue, of which 15 copies were printed; Mr. G. A. Van Noddall \$350
- 94—Kipling (Rudyard). The Glory of the Garden. Large 4to. (New York) n.d. An excessively rare and unknown issue. Two columns on one sheet; Mr. G. A. Van Noddall \$650
- 146—Stokes (I. N. Phelps). The Iconography of Manhattan Island, 1498-1909. About 150 reproductions in each volume. 4 vols. thick royal 8vo. New York, 1915-22; Estate of Thomas J. Gannon \$450
- 177—Kock (Paul de). Masterpieces. Numerous illustrations. 20 vols., 8vo. Philadelphia: Barrie (1904). Artists original edition; Gabriel Wells \$335
- 182—Shakespeare (William). Works. Edited by Alexander Dyce. 10 vols. in twenty. 8vo. Numerous plates in color and monochrome. London, n.d. Edition des Bibliophiles. Mr. C. H. Banks \$285
- 206—Le Gallienne (Richard). Autograph Mss. of "Pieces of Eight." Written on 171 pp., 4to; Mr. G. A. Van Noddall \$405

- 237—Irving (Washington). Works. Ill. 40 vols., 8vo. New York, 1895-7. Author's autograph edition. One of 500 copies, on plates on Japanese vellum and a page of original mss. in Irving's hand in Vol. I; Mr. R. D. Brixey \$300
- 259—Stevenson (Robert Louis). Catriona. 12mo. London, 1893. First edition. With original drawing by Stevenson of himself; Mr. G. A. Van Noddall \$700

BODMAN PAINTINGS

Anderson Galleries—Paintings from the collection of a New York Gentleman, sold by the order of Mr. George M. Bodman, were auctioned on the evening of March 30th, bringing a total of \$16,332.50. Important items and their purchasers are listed below:

- 17—Victor Corcos, "The Black Domino"; D. W. Patterson \$120
- 19—Robert C. Minor, "The Pasture"; J. H. Stanford \$160
- 21—Ferdinand de Braeckeler, "The Musical Impromptu"; M. J. Rougeron.. \$235
- 32—Johan Barthold Jongkind, "Fete de Neuilly"; Metropolitan Galleries ... \$130
- 36—Nicholas Poussin, "Massacre of the Innocents"; E. F. Collins, Agt. \$210
- 41—Jules Dupre, "The Old Oak"; Order..\$1,200
- 45—Anthonie Palamedes, "Conversazione"; E. H. L. Thompson, Agent.. \$350
- 46—Peter Paul Rubens, "Venus and Adonis"; E. F. Collins, Agent....\$1,900

- 48—Carle van Loo, "Portrait of Empress Elizabeth of Russia"; Ehrich Galleries \$225
- 49—Jan Steen, "A Family Party"; Ehrich Galleries \$3,900
- 50—Luca Giordano, "Assumption of the Virgin"; Ehrich Galleries \$4,900

KHAYAT COLLECTION

Anderson Galleries—Egyptian, Greek, Roman, Phoenician, Saracenic and Persian antiques collected by Mr. Azeez Khayat in Egypt, Palestine, Syria and Greece were sold on the afternoons of March 26th and 27th, bringing a total of \$9,908. Important items and their purchasers are as follows:

- 64—Important figure of the Egyptian goddess Isis; Wm. E. Benjamin..... \$350
- 165—Important string of Egyptian beads, of sapphires, garnets, amethysts and root emeralds, dating from about 1000 B. C. to the 3rd century B. C.; G. D. Pratt \$180
- 199—Unusually fine Egyptian carved wood boat; D. Kenyon \$410
- 200—Fine Egyptian carved wood boat with seven sailors; H. Counihan \$260
- 206—Important ancient Egyptian painting, probably "The Judgment of the Dead"; L. J. S. Warren \$120
- 285—Important string of Egyptian beads of the 18th dynasty; R. T. Van derbilt \$125
- 286—Unique string of Egyptian "portrait" beads; Mrs. C. I. De Bevoise..... \$120
- 447—Unusually fine Raqqa jar with iridescence; Edward T. Newell \$140



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MUNICH

Municipal authorities in Munich will go to great lengths in promoting and crediting all kinds of art arrangements in this city, which might be instrumental in regaining Munich her former place of prominence as an art centre in Germany. 40,000 M. have been voted by the town and the same amount was granted by the "Reich" for the arrangement of the "International" art exhibition, announced some time ago in THE ART NEWS, which is to take place this spring. The Chambers have recently discussed the organization of the enterprise and have emphasized the necessity of restricting it to the best and most important achievements of contemporary Munich art, in order to demonstrate that the famous pictorial tradition of the town is still alive in her best men. The proposed restriction would also furnish the necessary exhibition room for the display of foreign art, the showing of which will bring, it is expected, a current of incitement and fresh impulses to the artistic life of the city. In addition to this International exhibition of paintings and sculptures, will be arranged an architectural show, including objects of art and crafts, an exhibition of American architecture is planned in the "National" museum.

Munich will soon be enriched by a new museum the so-called "Städtische" gallery, which embodies the donation of Frau von Lenbach, her husband's house and art collection, which through the newly nominated director Dr. Hanfstaengel will be enlarged by one wing to house Munich art and craft objects, as exponents of civic activity in the line of art and culture and thereby emphasizing Munich art of the XIXth century. The historical museum will also be rearranged and newly set up under the same management. Munich is also intending to erect a new edifice on the grounds of the Botanical garden for musical performances and exhibition purposes. A show of Bavarian art of the XVIIIth century to take place during the summer months will presumably be housed in this new structure as the "Glaspalast" show rooms are not any more up to the occasion.

VIENNA

Contributors in Austria to the Art and Crafts exhibition 1924 in Paris are disappointed in the financial result of the undertaking, which for the majority of them finally turned out to involve heavy losses. The conferring of medals to a great number of exhibitors is but a small comfort, seeing that de luxe productions suffer heavily from the difficult financial situation in Austria. The expenses for the enterprise amounted to 9 milliards paper crowns (\$ 128,571) as compared with sales for not more than 300 million paper-crowns (\$ 4,285). Who is at fault for the failure of an enterprise which started with so brilliant auspices and so much impetus, which was joined and promoted by Austria's best artists and societies artistic? It has been said that the organization was lacking a proper commercial management, resulting in a confusion about prices, export duties, etc. Objections have also been raised as to the biased selection of only objects of extremely modern taste and execution, a measure for which Professor Josef Hofmann, who was at the head of the enterprise, of the society "Wiener Werkstätten" appears responsible. An art and crafts firm in Vienna has sued him for 2,461 Austrian shillings on the ground that he promised subsidies which have never been paid and the firm actually lost this amount in the enterprise. A meeting held some time ago by all contributors to the exposition, resulted in a resolution to attach in future a committee of experts—artists, art and crafts-men and writers—to the executive body of such an undertaking.

PARIS

An exhibition of French women painters has recently brought together at the Barbazanges Gallery, a certain number of modern artists, among whom must be mentioned Ferdinand Barrey, Geneviève Gallibert, Marie Laurencin, Marguerite Crissay whose nudes show thoughtful art and sound pictorial qualities, Irène Lagutte whose paintings are like fairy tales, Marguerite Matisse, Marie Alix, Chérane and Mme. Rij Rousseau the organizer of the exposition, whose compositions have a very successful decorative effect.

Among the most original artists of this exhibition is unquestionably Mme. Hermine David, who paints streets, crowds, horses, autos, in fact everything she wishes even to an entire race course on racing day, with an art at once original, elegant, broad, always witty and always alive.

But one asks why such artists as Suzanne Valadon, Charmy, Marval, Fuss-Amoré, and some others do not figure in this exhibition.

At the same gallery Mlle. Emilie Charmy, who has not shown for several years, gave a little later an exposition of her latest work. Whoever loves painting which is strong, vigorous and powerful will like this artist. She belongs to that race of painters for whom pictorial material signifies something more than the simple process of interpreting nature, and has a beauty of its own. Although at times she paints portraits, landscapes and interesting interiors, it is not by these works that she should be judged. What she loves to paint and does like no one else, are nudes and flowers, two subjects not without analogy. The first are expressed with a violence, one might almost say with an effrontery which is capable of frightening reserved souls, and would doubtless be banned in America. Yet there is nothing suggestive in their pose or gestures, and one could not suspect them of the least ulterior meaning. But the brutality of their rendering is such that to the profane they are terrifying.

As to her flowers, they are marvels of freshness, truth and courage. I think there is no other artist capable of painting them so happily, and they would in themselves be sufficient to class their author among the first painters of the day. At the close of this exhibition the French Government, desirous to honor this artist, has made her a Chevalier of the Legion of Honour.

The technic of Mme. Mela Mutter (Druet Gallery) while not less broad and robust than that of Mlle. Charmy is much less subtle. To the rich materiality of this last she opposes the powerful spirituality of a restless soul and a pathetic heart. Mela Mutter does not love nature as nature, the nudes of Mlle. Charmy make us think always of the mud from which the body of the first man was made, and no divinity informs them; those of Mme. Mutter keep the memory of the first fall but something divine illuminates them, and a soul looks from their eyes.

Five very powerful portraits of men, Mr. Roger Fry, the painter Barnes, Mr. Max Eastman, M. Bader and M. Ivan Goll, composed with a grandeur that is almost monumental, yet sensitive and expressive, are among the finest of this ensemble. But it would be unjust not to note also a series of landscapes and still lifes. Largely constructed and painted in a thoughtful and luminous style which recalls fresco, and bears the individual stamp of this remarkable artist.

Special mention must be made of a very interesting exhibition of the work of Mlle. Louise-Catherine Breslau which is at present taking place at the Durand-Ruel Gallery. This important display which sums up the work and career of this artist since her debut in 1880 up to the present time, has been received with such success that the date of its termination has been delayed for several

days. Swiss by birth but French by adoption, Mlle. Breslau who studied painting in Paris, which she has never since left, revealed at the outset gifts as an exceptional painter, and had a quick and merited success. Among the principal works shown we must cite "Intimité" lent by the Luxembourg, "Les Amies" lent by the Museum of Geneva in which appears the face of the unfortunate Marie Bashkirtseff, whose suicide was the great sensation of the day and whose famous "Diary" met with great success, and also "Contre Jour" of the Museum of Berne, serious and thoughtful works which though they date almost half a century ago have not grown old, any more than have Manets and Degas. Amid the charming portraits of women, modest, truthful and delicate, there stands out that of the English poet Henry Davison (1880) which besides its intrinsic value is, one might say, a representative portrait of that epoch—Oscar Wilde, George Moore, Whistler and so on,—inestimable document which should figure in the National Portrait Gallery.

An evolution, progressive and continuous, has led Mlle. Breslau to lighten and illuminate her palette, which has with maturity become more and more colorful. Among her latest productions we must particularly call attention to delicious portraits of children, extremely graceful nudes, and flowers of charming freshness and delicacy.

There have long been women painters, in fact there is reason to believe that at all times there have been women who painted, but it is worthy of note that until recent years they have exclusively occupied themselves with portraits and figure painting, and have completely ignored landscape, which seems to have been a subject reserved for their masculine confreres. Although their number is still extremely limited, one can today count upon several women who practice it with success. Among them is Madame Doillon-Toulouse, whose recent exhibition at the Balzac Gallery reveals a very interesting talent for landscape. The vigor of her technic as well as the decorative character of her paintings are the dominant traits of her art. She sees and paints broadly. There is atmosphere and space in her canvases, which show a robust love of nature and a profound feeling for landscape. Her landscapes of Corsica, of the Maritime Alps and of the Vosges show that she is not afraid to attempt vast subjects, but she can equally well express the poetry of towns as is shown by her "Vieux Menton," and her "Quai at Passy," synthetically conceived and solidly constructed. Some fine landscapes of the gardens of Versailles and St. Cloud complete this interesting exhibition of the works of an artist who, though distinctly of her time, is also joined to the great classic tradition, passing by impressionism to which she owes nothing.

An important ensemble of various works, paintings, watercolors, drawings and monotypes by the American artist Myron C. Nutting has just formed the subject of an exhibition at the Carmine gallery. Although smaller in size than his exhibition last Spring, his paintings in oil show that he still pursues the same path. The same gifts as a decorator, the same regard for well balanced composition, the same solid and rich technic are seen. Certain pieces seem to indicate a still more strongly accentuated tendency toward robustness of expression and fine execution. In fact the art of Mr. Nutting, although clearly modern in tendency, is attached to that movement which more and more tends to bring the best artists of the day back to the great classic tradition. The collection of his drawings in this exhibition permits one to judge of the solid base on which the work of this artist rests. His monotypes give proof of a rich imagination and show that Nutting could illustrate poems in a very personal manner; finally, the water colors, light, luminous and exact, complete this exhibition and enable one to see in all its aspects the art of this skillful and sound painter.

—H. S. C.

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MUNICH

NUREMBERG

The "Germanische" museum in Nuremberg, which was founded 73 years ago, has been appreciably enlarged under the management of director Zimmermann. The objects acquired in the years 1921-24 will be published in a monumental publication, containing 128 plates. They include drawings, objects of the goldsmith-craft, textiles, weapons and diverse objects of art and crafts. A new wing is in course of completion and provides a large room with top-light for the display of the valuable collection of gobelin tapestries.

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BERLIN

Anybody visiting the art gallery of Paul Lindpaintner in Berlin, Bellevuestrasse—will be impressed by the tasteful and intimate arrangement of the rooms. The objects are shown with ease and in a setting which enhances their beauty and value. Italian bronzes have been placed in niche-like indentations, well lighted and draped with exquisite materials of exotic splendor and attraction. Lace is the hobby of Mr. Lindpaintner and he possesses a valuable collection from different periods and countries. A very large Chinese hanging in Gobelin technic, displaying in variegated repetition the phoenix motive, is a representative piece. A work by Abraham van Dyk was painted in Rembrandt's studio, a "Presentation in the Temple" is depicted and Rembrandt's influence becomes evident in the luminosity of colors, in the splendid distribution of light and shades and also in that particular lustre that is such a feature of his work. That the author of this painting has worked in close connection with Rembrandt is also evidenced through the fact that the persons represented bear the features of members of his family. A portrait of Rembrandt himself is by Govaert Flink and is a fine piece of portraiture. From former Imperial property come several very important Italian Primitives of the XIVth and XVth century, among which a "St. Jerome" of Florentine origin is especially interesting. Two German paintings of early origin come from the Tyrol and have quite a charm of their own. Furniture, art and crafts objects, rugs, etc., are the further assets of this gallery.

To enjoy the works of Paul Klee one needs an appropriate state of mind. They cannot be termed paintings in the general sense of this designation; they are little songs, rich in color and imagination, which transfer us in the boundless realm of the undetermined. Strangely alluring emanations of a visionary fantasy, suggesting a dream that accompanies life, immaterial, improbable and unlimited, but controlled as to balance and harmony of colors by the superiority of an artistic will. They are a caviar to the general, but enjoy an always growing appreciation from the part of connoisseurs, who admire the subtlety of these small musical poems, composed of geometrical forms or faint reminiscences of reality, done with indescribable refinement and a discriminating taste. One escapes from daily sordid existence to a sublime land of enchantment and metaphor. The exhibition takes place at the Goldschmidt-Wallerstein gallery in Berlin.

Professor Axel L. Romdal, director of the museum in Goeteburg (Sweden), has purchased for his collection an important work by Rembrandt of 1660-61. It is the figure in half-length of a falconer, which possesses the characteristic features of Rembrandt's latest style, the grandiose interpretation and forceful treatment.

The artists of Westphalian origin have banded themselves to a body and arranged a representative show of works of art in Dortmund. About 600 works, paintings, sculptures, graphics, art and crafts objects and architectural designs have been put together. —F. T.

FRANKFORT ON MAIN

In the refectory of an old convent, which since the secularization in 1810 had served for different purposes and at present occupied by the post office, valuable fresco paintings have been discovered. Under a layer of white-wash which has been carefully removed, appeared paintings of great beauty, which are the work of Joerg Ratgeb and were executed in the years 1514-1519. They are in the style of his altar-piece in the museum in Stuttgart, but conception and execution are still more vigorous and forceful. Unfortunately the greater part of the frescoes have been destroyed through the carelessness of municipal authorities. Represented are scenes from Christ's childhood and from the passion. Ratgeb's brilliant and luminous colors, his quite individual treatment of figures and scene are evident in this newly discovered work.

MANNHEIM

The "Kunsthalle" in Mannheim is steering away from the old ruts and is endeavoring to create new centres of interest in bringing together exhibitions which exploit virgin ground. Its present arrangement entitled "Fastnacht in der Kunst" (Carnival in Art), is an exceedingly interesting representation, which has been put together with knowledge

and much devotion to the task, all available material relating to carnival representations as far back as the Middle-Ages, having been assembled. Eleven rooms of the museum are filled with originals and reproductions, representing carnival-scenes in the different countries. But also costumes and masks of great

originality and variety have been assembled. The director of the gallery, Dr. Hartlaub, in the preface to the catalogue declares that his idea was to show forth the manifold impulses that art at all times and periods received through the habit of festivals and pageants in carnivals.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION
Madison Ave. & 57th St.

April 7, afternoon—Records of American Vessels Captured and other similar records.
April 7, evening—American prints, mezzotint portraits, maps and views, historical scenes, etc.
April 8 and 9—Rare Americana, important books and autographs, including the collection of the late William G. Shillaber of Boston.
April 8, 9, 10, afternoons—Rare textiles of the V. & L. Benguiat collection.

ANDERSON GALLERIES
Park Ave. & 59th St.

April 7, 8—Antique Chinese potteries, porcelains, jades and objects of art from the collection of Mr. A. W. Bahr.

April 9, 10—Fine early American furniture gathered by Jacob Margolis.

PLAZA AUCTION ROOMS
5-9 East 59th St.

April 8, 9, 10, afternoons—A collection of twenty-seven panels of Italian, French and English tapestries of the 16th, 17th and 18th centuries, from the collections of Baron Danvers and Thomas Miles of London, with additions of 18th century English and French furniture, old Bohemian glass, 18th century Lowestoft, etc.

RAINS GALLERIES
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April 8, evening—Paintings of old and modern masters, including some fine primitives, from the collection of Hon. Herbert W. Woolley.

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MADRID

The great increase in traffic of the port of Sevilla has called for the widening of the upper reaches of the river. While the work was in progress a Roman necropolis has been discovered. It appears to be the burial ground of the city of Italica, which was the headquarters of the Romans in Spain. The finds have been, so far, of great importance, including magnificent carved sarcophagi, marble stelae, and other objects of the greatest interest. The art authorities are displaying the greatest activity and they have succeeded in having the works for the harbour stopped, pending a thorough survey of all the ground where remains are likely to be found.

The Madrid antique dealers have just started The Spanish Antique Dealers' Association, in order to be able to resist any drastic measure which the government may take in the course of its present campaign for the protection of the artistic wealth of Spain. There have been rumors that the government contemplates the absolute prohibition of the export of antique works of art. This would have a very detrimental effect, not only on the art dealers concerned, but also on Spanish art as a whole. It is only through the export of works of art that the art of Spain has reached the eminent position it occupies to-day. Furthermore, the dealers contend that it is questionable whether it would be in the best interest of Spanish art, to have a masterpiece hidden away in the hands of some obscure individual, rather than have it exhibited and admired in some great American collection.—E. T.

CHICAGO

The exhibition of Mohammedan Art which has been on view in the Oriental galleries of the Art Institute for the past few weeks was taken down Monday, March 22, and shipped to St. Louis, where it will be shown at the City Art Museum.

The International Exhibition of Water Colors will this year be held at the Art Institute from May 3 to May 30. This is the sixth of the international series of water color exhibitions, although for thirty-two years previously an annual exhibition of water colors, pastels and miniatures had been held at the Art Institute.

The exhibition of etchings and drawings by Laura Knight, the English artist, now on view in the East Wing galleries of the Art Institute, has awakened the interest of those who like good draughtsmanship and subtle character delineation. The exhibition occupies two galleries and is composed principally of black and white drawings and etchings with about a dozen drawings in color. Within a few days after the opening of the exhibition twenty-one of Mrs. Knight's drawings were sold, thus showing their favorable reception by the public. The character studies which the artist has chosen for her subjects are mainly of the theatre, of ballet dancers, of actresses in various stages of make-up, of clowns, of the occupants of boxes, of portions of the audience, of glimpses of circus life, of cafes, etc. They are replete with life, from the tired dancer who has fallen asleep in a big arm chair to the actress who is adding the final touches to her make-up.

Exhibitions in the East Wing galleries of the Art Institute which will remain on view until April 25, include the remarkable sculpture by the French master, Antoine Bourdelle, which occupies two rooms; the collection of water colors by Winslow Homer lent by Martin A. Ryerson; the interesting drawings in black and white and in color, of typical back-stage scenes by Laura Knight, the English artist; the unusual exhibition of ship models, some of which date back to the year 1640; the gallery at the east end of the wing filled with the choicest products of the Chicago Camera Club; the modern oil paintings from the private collection of Arthur B. Davies, the American painter; and the large gallery near the center of the wing filled with the splendid collection of paintings lent by Mr. and Mrs. Francis Neilson of Chicago.

BERLIN

There is no denying the fact that America takes from Europe—has taken and will take—a great amount of the artistic products of her glorious past, the fine flowers of her old culture and high civilization. Europe resounds with the lamentation of those who are terrified by the idea of America gaining a place of still greater prominence and control of the world's art market and being able through her great and almost unlimited funds to carry away all that is not clinched and riveted. These people belong to the category who say, like the dragon in Wagner's *Siegfried*: "Ich lieg' und besitz', lasst mich schlafen!" But why not take another viewpoint.

America, the land of the mighty Dollar, has built up and organized her commercial and social life to an imposing system and wishes to fill the gaps in the matter of things artistic and cultural through absorbing the productions of Europe's traditional past. Absorb in order to transform them and to create with the forceful, impetuous vigor and the unbroken powers of her people a style and form representative of the epoch. That no doubt is the line of development for those who have eyes to see without bias and are not fettered by the old outworn formula of America being merely the land of money, of purely materialistic interests, of sheer commercialism and so forth. Why then not give a start to everybody, why not promote the diffusion of culture, why not enhance mutual interchange and incitement? And now we arrive at the point, which is deserving of note. America is about to gain great and lasting influence not only on Europe's commercial and financial affairs, but also in things which are decidedly and positively related to the spirit and the mentality of the epoch. At least in Germany America in the present moment is in the focus of interest and Berlin in this matter takes the lead. We had here the large and representative exhibition of American architecture in the Fine Arts' Academy, which aroused much interest and was the place and subject of a number of largely attended lectures, held by Dr. Schmidt (Essen), Dr. K. O. Bertling, the director of the "Amerika Institut" in Berlin, Dr. Probst (Karlsruhe), Architect Paulsen (Berlin) and several others. A lecture by Professor Rading of Breslau was arranged in the public art library and was crowded. His speech was accompanied by lantern slides disclosing the gigantic beauty of American architecture. Germany and America know too little about each other, he said, and what they know give them but a distorted idea. America's influence on the continent is daily growing and will perhaps be decisive, thus it is imperative to make oneself acquainted with her leading lights, to penetrate into her being, to take up one's position in this problem, her power being too forceful and vital to be overlooked.

Further we have in the "Urania," an institution which cultivates scientific movies, a film showing American archi-

ture, we have many treatises and books on America by personages prominent in politics, in commerce and in matters of art and culture. Much interest has lately been given to a publication by the prominent German architect Erich Mendelsohn, which appeared at Rudolf Mosse publishing company in Berlin, dealing with American architecture. It is an enthusiastic report about the wonders of American architecture, richly illustrated with photographs, taken by the author himself. The examples have been judiciously chosen in a way that is certain to increase understanding. Newspapers are commenting on America's increasing activity in art collecting, her keen competition and so forth and these statements, though often grudging and grumbling are after all proof of the interest that is aroused by the mighty nation from overseas. Why not instead of woeful jeremiads and malignant observations take the munificence of American bequests and donations as an example worth emulation, worthy of the highest praise? A deed as generous and eminent as that of the late Mr. Munsey makes itself felt not only in figures but will no doubt stand for generations to come as the expression of an idealistic spirit that spreads its influence in more than one quarter. The gigantic means that in the course of several years will be available to the Metropolitan museum are fairly breathtaking when compared to European conditions and measures, but the fact of social spiritedness is not bound to any limit. Thus let the European mind be open and receptive to sense the strong sound and upright currents that come from the other side of the water, let its rather harassed body be infused by the vitality, conscientiousness and steadiness of young ascending America, as clear-headed and

mindful as she receives European riches in art and culture, to prepare for a basis of mutual understanding for the benefit of both parties concerned.

According to the budget in Prussia, the funds available in the present fiscal year for maintenance of the public art collections, acquisitions, exhibitions, promenade lectures and so on is 467,000 Mark for all art institutions in Berlin!

Dr. Emil Schäffer of Berlin, author of the treatise on van Dyck in the "Klassiker der Kunst" edition, has discovered in a private collection in Florence an authentic work by van Dyck of his early period. It is a "Pietà" which shows the artist still to be under the spell of his master Rubens, but which in certain details indicates already van Dyck's later style, his elaborate description of garments, the elongated fingers and hands—briefly his development towards becoming the great "peintre des femmes." However, van Dyck's authorship is assured beyond doubt through the depiction of Christ's dead body in the centre of the painting, which is very similar to that of the "Pietà" in the Pinakothek in Munich. It is a somewhat brutal rendition giving with naturalistic faithfulness blood and wounds of the corpse, but splendidly painted and vigorously brushed in. The canvas is a valuable addition to our knowledge of van Dyck's oeuvre and can be prized on a par with the best works of his early period.

April 8th, Paul Graupe, Berlin, will sell by auction a very important collection of 120 incunabula of German presses in the old original bindings, the property of a well-known German scholar. Their origin from the earliest German places of printing like Urach, Lauingen, Memmingen, Burgdorf and so on make these incunabula to be rarities on the market. Added to this is a comprehensive collection of medieval books on medicine, richly illustrated.—F. T.

NEW ORLEANS

The Arts and Crafts Club of New Orleans opened an exhibition of bronzes by Alexandre Archipenko on March 28th. This will be held in conjunction with its Spring Exhibition which is now in progress and which will continue for a month. A joint display of paintings from the Dudensing and Weyhe Galleries is being shown in the main gallery along with the sculpture of Albert Rieker of New Orleans; a collection of Italian and Russian embroideries, Javanese batiks, antique furniture, Chinese wood carvings, pottery, bronzes and the black white portraits by Elizabeth Telling of Chicago are being exhibited in the smaller gallery.

The Dudensing collection comprises the work of the following artists: Ramon and Valentine de Zubiaurre, Blanche Baxter, Eugene Higgins, Hans Ekegardh, Feitelson, Virginia Beresford, John Alger, Herman Trunk, Jr., Mary Rogers, Charles Bischoff, Judson Smith and Victor Charreton. The outstanding paintings in this group are "The Sheep Stealer" by Eugene Higgins, "The Mayor of Alcade" and "The Fishermen" by Valentin and Ramon de Zubiaurre and "The Musician" by Charles Bischoff.

The portraits by Alfred Maurer and several flower pieces by the same artist constitute the Weyhe contribution to the show. Two of the Maurer pictures were loaned for the exhibition by Sherwood Anderson, the novelist, who lives in New Orleans. One of the flower pictures has been purchased by an Orleanian.

The sculpture by Albert Rieker consists of two frieze decorations of male figures, draped—one in a sitting posture with the sunset in the background; the other, similarly placed, but bearing a torch in one hand and an hour glass in the other; a portrait study of a Mexican girl's head and a group statue of a girl with a fawn.

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Truman E. Fassett, Apr. 1-15.Art Centre, 65 E. 56th St.—Annual Exhibi-
tion of the Society of Illustrators, Apr. 6-
17; etchings by Mildred M. Coughlin, Apr.
5-17.Babcock Galleries, 19 East 49th St.—Paintings
by Francis Dixon, beg. Mch. 29; Paintings
by Robert Brachman, Apr. 5-16.Bachstitz Gallery, Inc., Suite 420 to 431 Ritz
Carlton Hotel, 46th St. and Madison Ave.—
Paintings by old masters and classical and
Oriental works of art (from 7th century B.C.
to 13th century A.D.)Bonaventure Galleries, 536 Madison Ave.—Au-
tographs, portraits and views of historical
interest.Brooklyn Museum, Eastern Parkway—Paint-
ings by Ben Foster, Apr. 4-May 1; Exhibi-
tion of drawings and etchings by Mons.
Bredvik and Uno Stallerholm, Apr. 7-27.Catherine Lorillard Wolfe Art Club, 802 Bway.
—Annual Exhibition of members to Apr. 16.
Amy Richards Colton, 123 E. 57th St.—Deco-
rative ship paintings and screens by War-
ren Dahler, to Apr. 19.Daniel Gallery, 600 Madison Ave.—Group ex-
hibition, Dickenson, Knaths, Spencer Boyd,
Sheeler, Bloom, etc.Dudensing Galleries, 45 West 44th St.—
Selected American and French paintings to
Apr. 10.Durand Ruel Galleries, 12 E. 57th St.—Paint-
ings by Albert André, beg. Apr. 1.Ehrich Galleries, 707 Fifth Ave.—Paintings by
old masters.Fearon Galleries, 25 W. 54th St.—Paintings
and drawings by Charles Bague.Ferargil Galleries, 37 E. 57th St.—Garden
statuary by the great American sculptors;
modern American glass; paintings by French
impressionists.F. Valentine Dudensing, 43 E. 57th St.—
Paintings of Guatemala by Carlos Mérida,
Mch. 29-Apr. 10.Gainsborough Galleries, 222 Central Park South
—Exhibition of paintings by Old MastersGrand Central Galleries, 6th floor, Grand Cen-
tral Terminal—Carnegie International Ex-
hibition, Part II.P. Jackson Higgs, 11 East 54th St.—Chinese
bronzes, pottery, sculpture and paintings.
Exhibition of miniature bronzes by Louis
Rosenthal.Hispanic Society, 156th St., Broadway—Exhi-
bition of paintings of the provinces of Spain,
by Sorola.Intimate Gallery, Park Ave. at 59th St. (An-
derson Galleries)—Recent Paintings by
Charles Demuth, April 5-May 2.Kennedy Galleries, 693 Fifth Ave.—Original
water color drawings by Charles E. Heil,
plates from Audubon's "Birds of America."Keppel Galleries, 16 E. 57th St.—Etchings by
Kerr Eby, during April.Kleinberger Galleries, 725 Fifth Ave.—Ancient
paintings, primitives, old Dutch masters.Kleykamp Galleries, 3-5 East 54th St.—Chinese
paintings, bronzes and sculpture.Knödler Galleries, 14 East 57th St.—Modern
etchings.Krauschnar Galleries, 680 Fifth Ave.—Apr.
1 to 20, paintings by Paul Burlin.John Levy Galleries, 559 Fifth Ave.—Import-
ant paintings by old masters and modern
artists.Lewis and Simmons, Heckscher Bldg., 730
Fifth Ave.—Exhibition of early Russian
ikons, old masters and art objects.Macbeth Galleries, 15 East 57th St.—Specially
selected pictures by American artists; "The
Adventures of Anatole," in small paintings
by Robert Reid, Mch. 30-Apr. 19.Macy Galleries, Broadway and 34th St.—
Paintings by contemporary American artists,
to Apr. 15.Medici Galleries, 113 West 57th Street—Ex-
hibition of Medici Prints in color after the
old Masters.Milch Galleries, 108 West 57th St.—Paint-
ings of French Cathedrals by Pieter van
Veen, Mar. 22-Apr. 10; Water colors and
drawings, recent etchings by Childe Has-
sam, Mar. 22-Apr. 10.Montross Galleries, 26 East 56th St.—Carved
and painted panels and screens by Elmer
L. MacRae, to Apr. 10.National Assn. Women Painters and Sculptors,
17 E. 62nd St.—Exhibition of watercolors
and pastels.National Academy of Design, 215 W. 57th
St.—One Hundred and first Annual exhibi-
tion, Mar. 20-Apr. 11.New Gallery, 600 Madison Ave.—Paintings by
Maxa von Nordau, to Apr. 10.Persian Art Center, 50 East 57th St.—Exhibi-
tion of Persian art.Ralston Galleries, 730 Fifth Ave.—Paintings
by ancient and modern masters.Rehn Galleries, 693 Fifth Ave.—An "Epoch in
American Art," until Apr. 10.Reinhardt Galleries—Important paintings by
old masters.School of Design and Liberal Arts, 212 W.
59th St.—Landscapes and recent flower
studies by Irene Weir to Apr. 15.Schwartz Galleries, 517 Madison Ave.—
Old and modern prints.Scott & Fowles, 667 Fifth Ave.—18th century
English paintings; modern drawings.Arnold Seligmann Rey & Co., 11 E. 52nd St.
—Objects of Art of the Italian Renaissance.Jacques Seligmann, 705 Fifth Ave.—Exhibition
of French contemporary decorative art, to
Apr. 10; Etchings and lithographs, 1826-
1926, beg. Apr. 5.Wildenstein Galleries, 647 Fifth Ave.—Exhibi-
tion of important modern French paintings.
benefit exhibition of paintings by Fragonard.Max Williams, 538 Madison Ave.—Ship mod-
els, opening exhibition of painting and old
prints.Yamanaka Galleries, 680 Fifth Ave.—Works
of art from Japan and China.Howard Young Galleries, 634 Fifth Ave.—
Selected exhibition by American and Euro-
pean artists.Weyhe Galleries, 794 Lexington Ave.—Paint-
ings, water colors and drawings by Emil
Ganso, Mch. 29-Apr. 17.**SCHWARTZ GALLERIES**517 Madison Avenue
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